

# KERAMIC STUDIO

Vol XI. No. 11

SYRACUSE, NEW YORK

March 1910



E commence in this issue a series of articles on china decoration by Miss Jetta Ehlers, whose work was so admired in the number of KERAMIC STUDIO devoted to the Newark Club. This series was written for the correspondence course of the American Woman's League of University City and will be the most complete treatise on china painting yet written. The series is written in the form of simple lessons and illustrated where necessary with drawings by Miss Ehlers. The china painting lessons will be accompanied by lessons on ceramic design by Mrs. Kathryn E. Cherry, who is in charge of the correspondence lessons in ceramics as well as the honor course at University City. These are also well illustrated. Our readers will appreciate the courtesy of the League in allowing us to publish these lessons. If they become impatient for the lessons which appear each month they can get the lessons first hand and *free* by becoming members of the American Woman's League, an account of which will be found on one of our advertising pages. This is a great opportunity, and we would remind students of ceramics that they can become a member of the League by getting up a club of thirteen subscribers to KERAMIC STUDIO. You can send these thirteen subscriptions direct to the American Woman's League. Besides this course in overglaze work, the League is also giving a correspondence course in pottery under the guidance of Mr. Frederick H. Rhead, who so ably carries on our pottery department.

In the correspondence course in ceramics of the American Woman's League the lessons are sent out in leaflets and when the student has worked out a lesson it is criticized by Mrs. Cherry or Mr. Rhead, and when it is satisfactorily mastered the next lesson is sent. In some cases, where it is necessary that the actual work should be seen by the teacher, a small plate, securely fixed in a pasteboard box, is sent by mail to and from the pupil. We are so glad to have such an opportunity offered to ceramic students that we willingly give most of our Editorial page to explain to our readers what good luck has befallen them.

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We stated in the January issue that Mrs. G. Dorn received the Grand Prize at the Yukon Exposition. It seems that we were misinformed and that it was the California Keramic Club of San Francisco which received the Grand Prize, and several of its members, including Mrs. Dorn, received gold medals for their work. We are glad to make this correction and congratulate the San Francisco Club.

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We remind our readers that our former magazine, *Palette and Bench*, now published by the Lewis Publishing Company and the American Woman's League, is being enlarged and will be very much improved from now on, especially in the crafts department, as no expense will be spared to make it one of the finest art magazines in this country. The March number will contain thirty-three

pages of text. The color supplement is a fine reproduction of a fragment of tapestry from the Herter Looms, made for the residence of the late E. H. Harriman. Tapestry is a new craft in our country, but has great possibilities even as a studio craft.

The subscription price of *Palette and Bench* will be three dollars after March 4th. Send us your subscription before that date if you want to get the benefit of the two dollar rate.

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## LEAGUE NOTES

THE National League of Mineral Painters at its last annual meeting at the Art Institute, Chicago, May eleventh, nineteen hundred and nine, adopted the following resolutions:

*Resolved*, Whereas, through lack of active support by the affiliated clubs and members of The National League of Mineral Painters, the Annual Exhibit has become so small and unimportant that the officers are unable to make arrangements to have it shown in any gallery of note, and

WHEREAS, the exhibition of work outside of such galleries can only result in slight benefits to the League and its members, it becomes necessary to omit the Annual Exhibition until sufficient assurance is received by the League from members and affiliated clubs that active support will be given by them, and its future success made possible.

*Resolved*, If at the end of the year these assurances are not received and it is found that no exhibit of importance can be held, the study course which was instituted to assist members in preparing work of merit for these exhibitions becomes unnecessary and shall then be discontinued.

*Resolved*, Unless some affiliated club or a sufficient number of the present individual members to officer the League signify their willingness to undertake the management of the League and are elected to office, or unless some concerted plan of action to support and reorganize the League is devised by members and notice and copy of such plans sent to the Advisory Board in time to be included in the notice of the Triennial meeting of May, 1910, the League shall at the Triennial meeting cease to exist as an organization, and the treasurer shall be instructed to divide the funds of the League after all obligations are met and the books audited, equally between members of the League shown by the books at that time to be members in good standing.

*Resolved*, That the study course shall again be offered free to members, and that the Chicago Ceramic Art Association shall be asked to extend to members of the League desiring it, the privilege of exhibiting with that organization next May, and, if a sufficient number of pieces are sent, to list it as the Annual Exhibition of The National League of Mineral Painters in their catalogue.

League members are earnestly requested to consider these resolutions and write to the Advisory Board any suggestion concerning the future welfare of the League.

The next annual meeting will be the Triennial, at which time new officers are to be elected. According to our by-laws none of the present officers are eligible for re-election to the same office. Chicago members have done the work of the League for six years and the League has prospered. The annual reports showed an increase of fourteen in our individual membership. The treasurer reported two hundred and forty-six dollars in the treasury and all bills paid; an increase in the members taking the study course was also reported.

The League is in fine condition financially, but it needs members who work for the League as well as for themselves. Will you pledge yourself to assist?

JONE WHEELER, Cor. Sec.

Mary A. Farrington, Pres.

# A COURSE IN CHINA DECORATION

*By JETTA EHLERS*

(Courtesy of the American Woman's League)

## OVERGLAZE PAINTING

### INTRODUCTION.

THE word "Ceramic" is used in a general way to cover all the products of the potter's art. This craft is as old as the human race, and probably no other is so well represented in our homes because of the part it plays in the construction of the modern house, from the making of tiles to the dishes on our tables.

Primitive man discovered that clay could be moulded into vessels which were convenient for many purposes. By progressive steps, he discovered that fire hardened these vessels; and then that crude glaze applied to them, further protected and preserved them. The desire to express in some way his latent love of beauty led him to ornament these objects with symbols of the things in nature which impressed him. Later on, the legends of his tribe and race were used in ornamenting, until to-day the study of the ceramics of a people gives its history as a nation.

Art means little to us unless we bring it into our daily lives. We must have furniture in our dwellings and we must have dishes. The art which beautifies the home and makes the lives of its members happier and brighter is something worth reaching out for. There is no questioning the civilizing and refining influences of beautiful surroundings. Nowhere is this better exemplified than in the dining room. A table furnished with tasteful and harmoniously decorated ware ceases to be a mere feeding place. To secure this need not necessarily require a great cash expenditure.

Most of us prefer simple things; but though they are simple they need not be ugly. Simplicity, beauty, and usefulness may be combined in the most ordinary objects.

If we need cups and saucers, for instance, let us first of all have good, simple ones. You may ask yourself what constitutes a good cup. A cup with a handle all angles and curves and by which no one could with any comfort raise it? A cup with a base so small it will easily upset? One with a top so small that it is difficult to drink its contents? No, these are not good cups. Nothing is good unless fitted for the purpose for which it is made. To violate this rule is not good art.

Imagine the daily delight in the use of good tableware which you have yourself designed and decorated; the satisfaction of owning something which expresses "you;" the charm and individuality it gives to your table! Do you not feel that you have a pretty wide field open to you?

As you succeed in producing pleasing things, others will become interested in your work. Some who have not the inclination to work, but the desire to possess, will want to purchase of you. Do you know that many women are making a comfortable income doing order work in China Decoration? Everybody feels that a piece of decorated porcelain is an acceptable gift, and will go to the friend who paints china and leave orders for such—a wedding gift or a birthday present. The holiday season rarely finds a decorator who is not working far into the night finishing up dainty cups and saucers, plaques, pin trays, hat-pin holders, and vases of all sizes, for which she will receive substantial recompense. Every woman wants her table made attractive, and with great pride she gives

each dainty piece her personal attention when putting it back into her china closet. A few well-decorated pieces are only a temptation to fill the cabinet. The possessor goes to the decorator and leaves orders from time to time and the consequence is, the demand is so great that it furnishes the means of support as well as a pastime to many of our women.

Then there are others who will wish to learn to do the work themselves, and if you care to you may take up teaching. Where teaching has been taken up as a profession, crowded studios have been the result.

But in our work we use glazed ware without any decoration under the glaze; it is exactly what its name implies, "overglaze painting."

After the china body is fired the first time it is called "biscuit," and it is on this unglazed surface that the underglaze painting is done.

### COLORS.

The colors used in overglaze work are specially prepared for china. They are made from various metallic oxides and contain flux which, in firing, fuses with the glaze of the china and so becomes a part of it.

More plainly speaking, the color and the glaze melt together and become one.

The oxides most commonly used are: cobalt, chrome, iron, antimony, manganese, silver and gold.

Rose, Ruby, the Purples and the Violets, are all gold colors. From silver we get Yellows.

It is well to bear in mind the fact that gold and silver are the superior metals.

Therefore, in making any combination of the gold colors with others, the gold color will always predominate after the mixture has been fired. The yellows act in the same way, and will quite obliterate some of the iron colors. Outside of these two classes the colors may be very freely mixed.

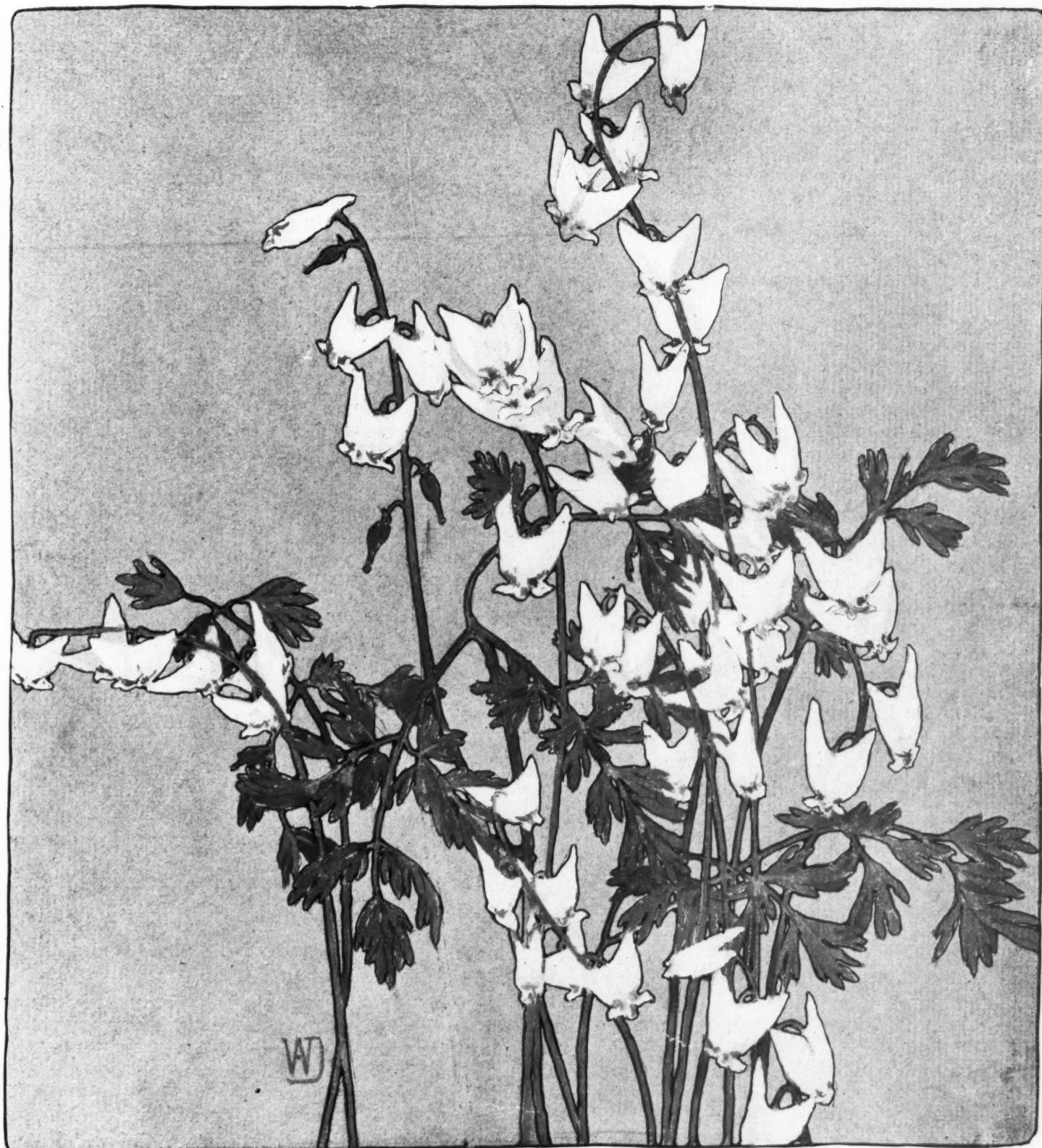
The reds are iron colors. The blues are made from cobalt. The iron reds are sometimes tricky, and it is safest to add a small quantity of flux when using them for tinting, as they will occasionally rub off after the piece has been fired.

We will not go deeply into the chemistry of the colors; we need only to remember the distinction between the gold and the iron ones. Other little points we will take up as the lessons demand.

### MATERIALS.

*Albert Yellow.....	25c.	*Finishing Brown.....	20c.
*Yellow Brown.....	20c.	Meissen Brown.....	25c.
Yellow Red.....	20c.	Peach Blossom.....	20c.
*Blood Red.....	25c.	Grey for Flesh.....	45c.
*Violet No. 2.....	30c.	*Rose.....	25c.
*Pearl Grey.....	25c.	*Ruby.....	75c.
Violet of Iron.....	25c.	Copenhagen Blue.....	25c.
*Black.....	20c.	Copenhagen Grey.....	30c.
*Auburn Brown.....	25c.	*Banding Blue.....	25c.
*Yellow Green.....	25c.	Yellow Red.....	25c.
*Russian Green.....	25c.	Baby Blue.....	25c.
*Brown.....	20c.	Shading Green.....	25c.
*Dark Green.....	20c.		

The colors marked by a star form a good small palette.



DUTCHMAN'S BREECHES—ALICE WILLITS DONALDSON

The flowers are white with a pinkish tinge toward the little ears. The variety called "Squirrel Corn" has yellow instead of pink. The leaves are a soft grey green.



CALLA LILY DESIGN FOR BOWL OR PLATE—MRS. M. M. JAQUET (Treatment page 233)

The others may be added as desired. They are all powdered colors and come put up in small vials. There are several good makes on the market, and any reputable dealer will furnish you with materials you can rely upon.

#### COVERED PALETTE.

This is one of the most serviceable articles that can be added to the china painter's outfit. It consists of a smooth, plain porcelain (white glass) slab and brush-tray, enclosed in a neat, japanned tin case with removable cover (slip hinge), and constructed throughout with an eye to convenience and economy of space. If closed, the paints remain open and moist several days, thus saving paint as well as time in its preparation.

If you are not able to indulge in this sort of a palette, a very good substitute is a square white tile. These cost

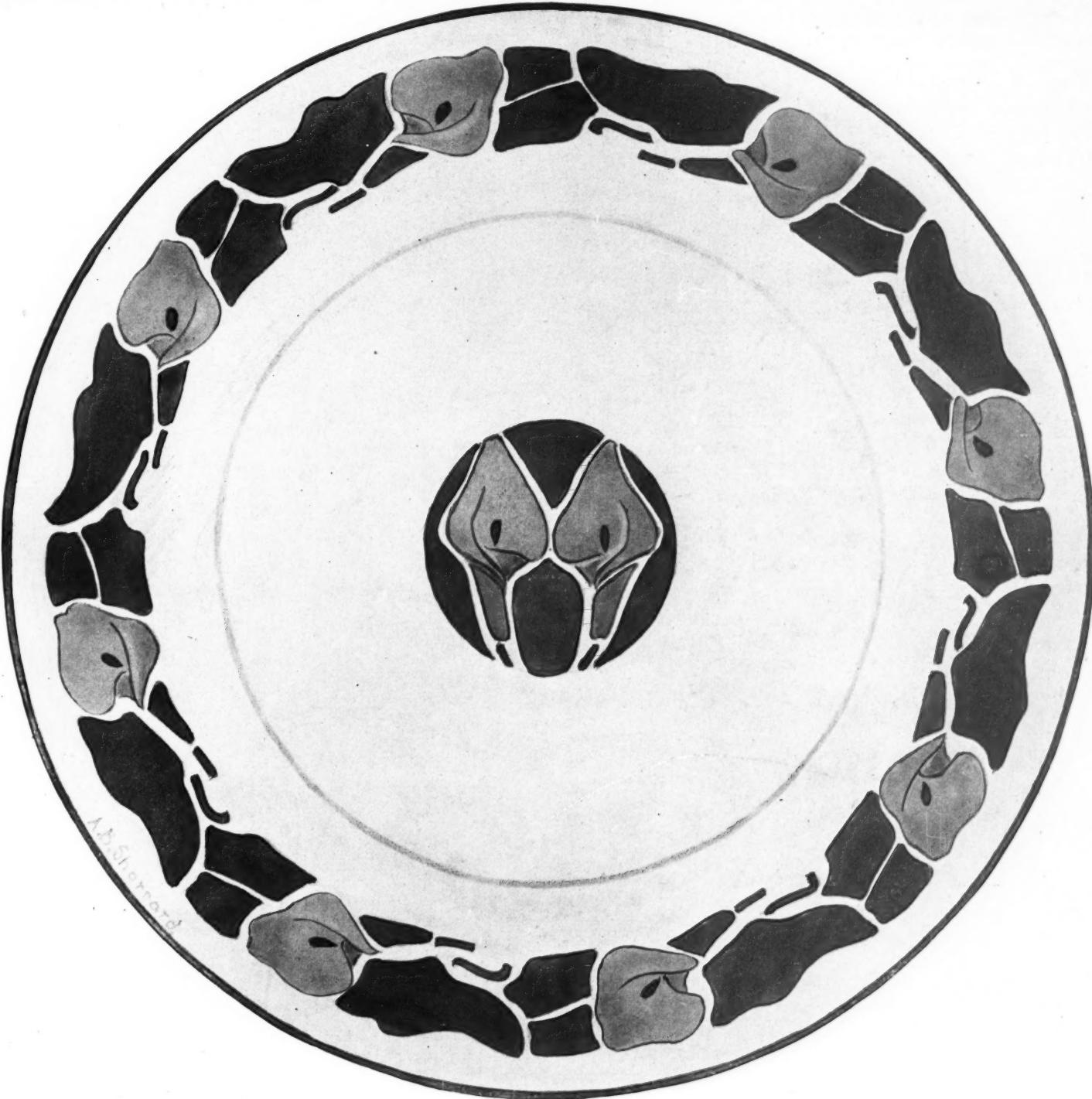
from ten to twenty cents each. Still another arrangement is to use a piece of ordinary glass, the heavier the better, and paste a piece of white paper on the under side. This will give you a background for your colors.

#### PALETTE KNIFE.

A steel palette-knife of medium size with which to mix colors, and a small (2 1-2 inch blade) one to be used for gold only.

#### CHINA PENCIL—ALSO CALLED LITHOGRAPHIC PENCIL.

This pencil is paper-wound, and may be quickly sharpened with a knife by slitting the paper from one layer to the next. It is then unwound until the point is exposed. With this pencil you will be able to draw on the surface without preparing the china in any way. If you have no special pencil, you may use the ordinary lead pencil, after first



CALLA LILY PLATE—ALICE B. SHARRARD

(Treatment page 235)

wiping the china lightly with a little turpentine. Let this stand a few minutes to dry, when you will find a thin film upon which you can draw.

Turpentine ..... 10c.  
1 Bottle of Medium for mixing and painting ..... 20c.  
1 " English Grounding Oil ..... 20c.  
1 " Lavender Oil ..... 20c.  
1 " Dresden Thick Oil ..... 20c.  
1 Square of Ground Glass (size 4x4) on which to  
grind colors ..... 10c.  
(Get one with round corners, as it is less liable to chip.)  
Piece of emery cloth or very fine sand paper ..... 5c.  
Some pieces of soft china silk—an old piece is the best,  
but it must be free of any wrinkles or creases. Old muslin  
for paint rags. Package of absorbent cotton. Red sable  
liners, for paste, enamel, gold and outlining.

## Brushes.

I Square Shader No. 8.  
1 Square Shader No. 7.  
1 Square Shader No. 4.  
1 Pointed Painting No. 4.  
1 Red Sable Outliner No. 0.  
1 Red Sable Outliner No. 1.  
Brush-handles 10c. per doz.

## Tooth-Picks (wooden).

A tooth-pick with a bit of cotton wound on the end is a very handy little tool. It is used in cleaning edges and taking out high lights.

1 Box Mat Roman Gold 65c.  
1 Bottle of Burnishing Sand 10c.

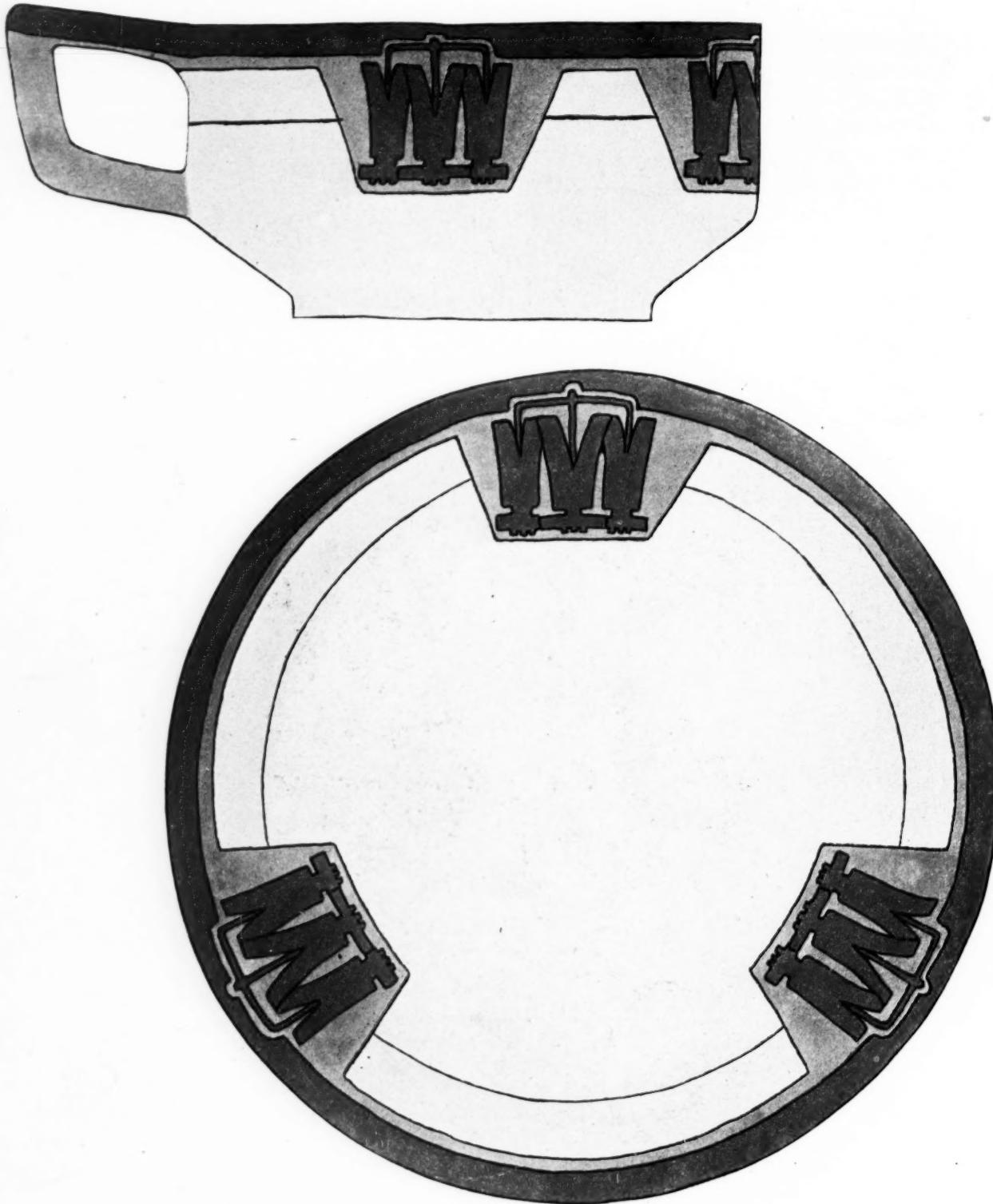
This sand is used to polish the gold, as it comes from the firing dull and lustreless.

**KERAMIC STUDIO**

Tracing Paper, 19x24, 10c. sheet.  
 Graphite Transfer Paper, 15x20 $\frac{1}{2}$ , 10c. sheet.  
 Roll of Gummed Paper, 10c.  
 Or Modeling Wax, 5c. These are used for fastening  
 traced designs on the china.  
 1 Plate Divider, 10c.  
 1 Keramic Gauge, 50c.

1 stick India Ink, 15c.  
 1 Camel-hair Outliner No. 0, 10c. (For outlining with  
 India Ink only.)  
 1 Pencil Compass, 15c.  
 1 Small Drawing Pen called "crow-quill," 5c.

TO BE CONTINUED.



**DUTCHMAN'S BREECHES, CUP AND SAUCER—HANNAH B. OVERBECK**

Outline with Black; stems Blood Red; flowers and bands along edge of cup and saucer Copenhagen Blue; tint background with Dark Green, No. 7.



PURPLE PLUMS—EDITH ALMA ROSS

(Treatment page 232)

## KERAMIC STUDIO



CALLA LILY PLATE—HANNAH B. OVERBECK

## CALLA LILY PLATE

*Hannah B. Overbeck*

**O**UTLINE with Black; background Copenhagen Grey; dark parts of design Empire Green with a little Black and other parts of design Empire Green and Copenhagen Grey mixed in about equal parts.

## BLEEDING HEART (Page 240)

*Virginia Mann*

**F**LOWERS delicate Pink. The band with points and small panels between flowers, Soft Grey Green. Background of design and center, Cream. Gold outlines.

## PURPLE PLUMS (Page 231)

*Edith Alma Ross*

**T**HE colors for painting the fruit are Deep Blue Green, Banding Blue, Brunswick Black and Violet of Gold. The high lights are light blue. Model and shade as for purple grapes.

The leaves are a greyish green and need Grass Green, Deep Blue Green, Brown Green, Brunswick Black and Albert Yellow.

The woody stems are Brown Green, Brown M, Pearl Grey, Deep Blue Green and Warm Grey.

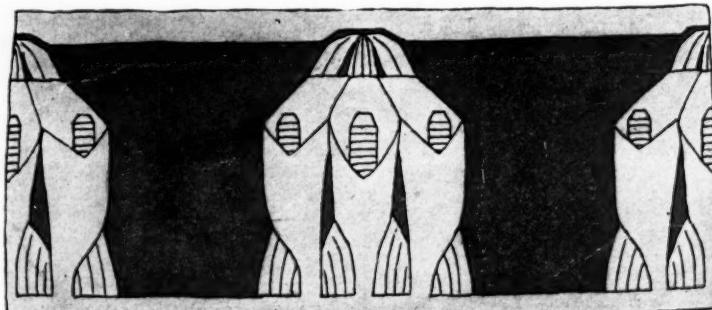
The young twigs are a yellowish green made of Albert Yellow and Apple Green with a little Warm Grey.

For the background make soft shadows of Violet and Green Grey, adding a rich touch of Albert Yellow and a little Capucine Red mixed for an accent under the center cluster of plums.

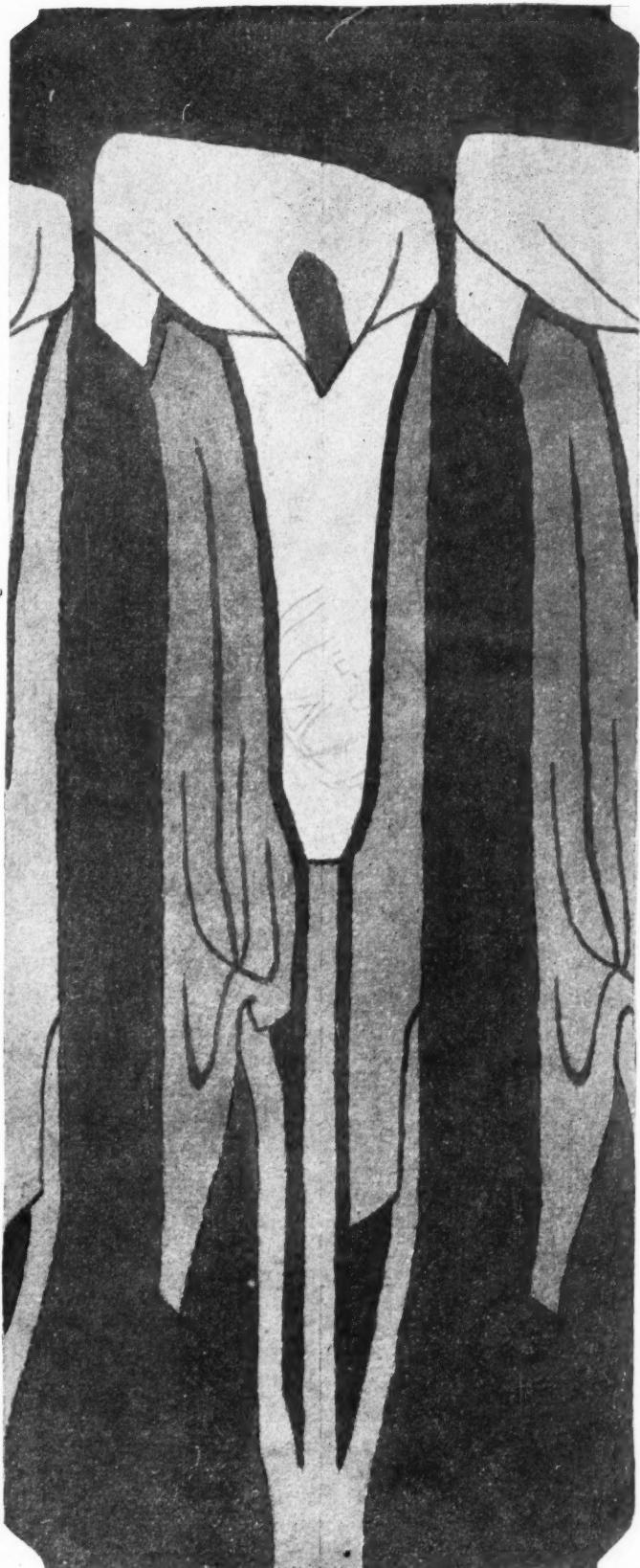
## CALLA LILY JARDINIERE

*Hannah B. Overbeck*

**O**UTLINE all parts with Blood Red. Dust lower part of jardiniere with Black Green. Tint background of band with Black Green, with a little Yellow Brown and Hair Brown. Paint design with Yellow Ochre with a little Yellow Brown and Black.



JARDINIERE—HANNAH B. OVERBECK



CALLA LILY VASE

*Hannah B. Overbeck*

DUST background with Grey for Flesh, carrying it into all lines between parts and the center of flower as shown in design. Paint flowers lightly with Imperial Ivory. Paint the leaves except veins, which should be dusted with background color with a mixture of Grey for Flesh and Olive Green. After all parts are properly balanced as to color dust with a mixture of which one-half is Pearl Grey and the other half equal parts of Grey for Flesh, Olive Green and

Imperial Ivory, being sure the mixture is thoroughly mixed in alcohol and dried before using.

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CALLA LILY (Supplement)

*Alice W. Donaldson*

**FLOWERS**—White warmed with Gamboge and Orange Chrome, with Emerald Green toward the tip of the flowers. Stamen, Orange and Naples Yellow. Stems, Yellow Green and darker near their base. Leaves, rich Blue Green, Hooker's Green with touches of Antwerp Blue.

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CALLA LILY DESIGN FOR BOWL OR PLATE (Page 228)

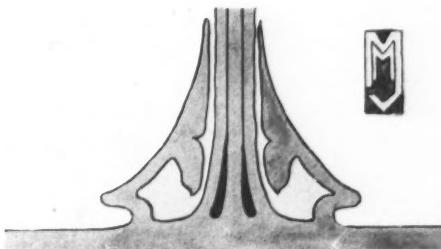
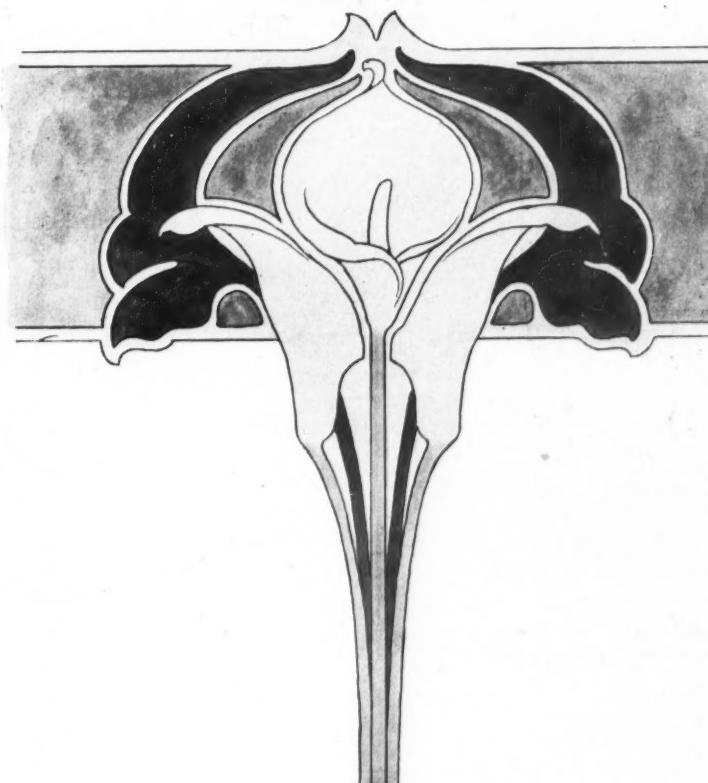
*Mrs. M. M. Jaquet*

**BACKGROUND** of border, Cream. Flowers lighter Cream, outlined with Gold. Leaves and stems Green or Brown, outlined with color. Gold edge rather heavy.

\* \*  
CALLA LILY VASE

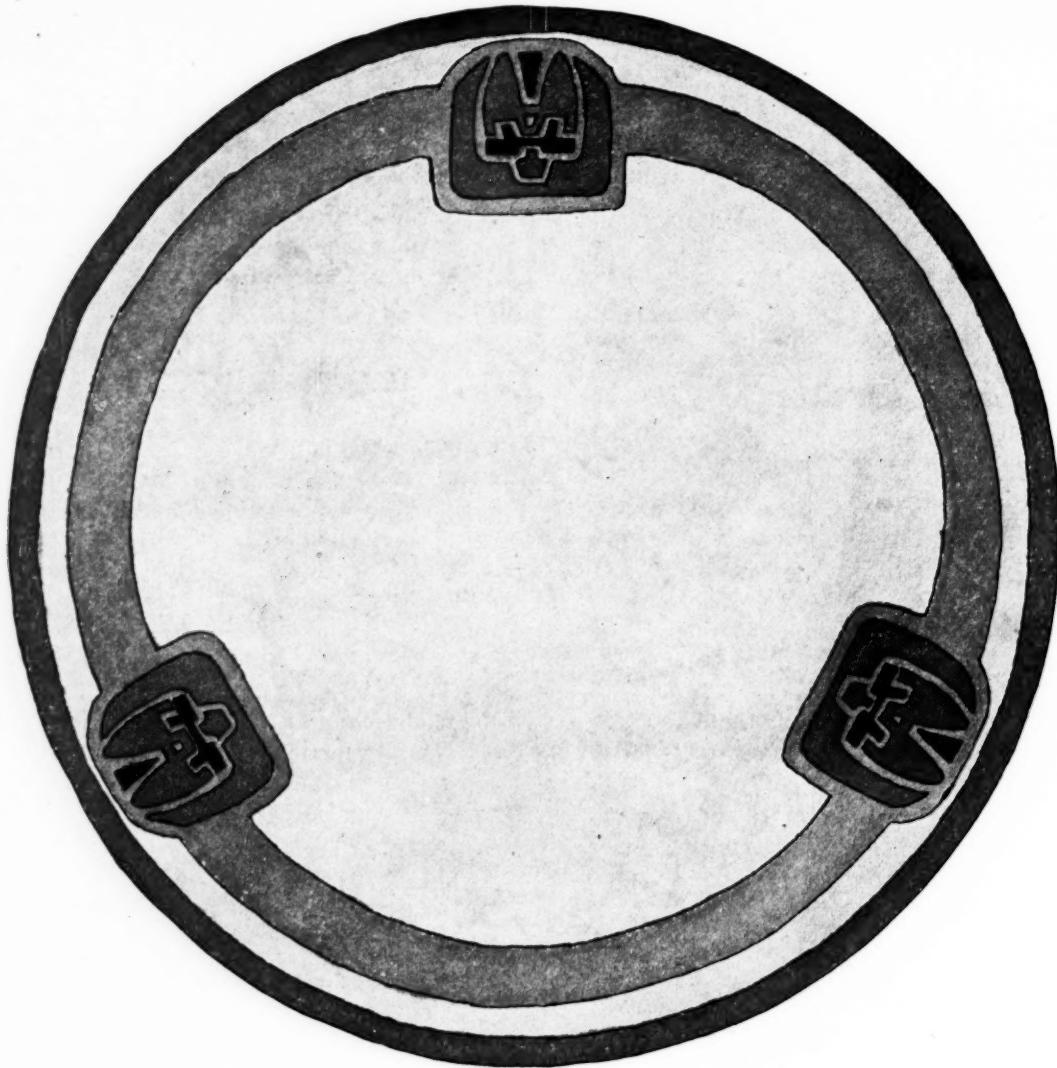
*Mrs. M. M. Jaquet*

**BACKGROUND**, Grey Green. Flower stems and panels Lighter Grey Green. Leaf and leaf stems, Darker Grey Green. Flowers, Cream. Lower part of twin callas, Deeper Cream. Outlines Gold (or leaves, etc., outlined in Green). Can also be worked out in browns.



CALLA LILY VASE—MRS. M. M. JAQUET

## KERAMIC STUDIO



DUTCHMAN'S BREECHES, PLATE—HANNAH B. OVERBECK

## EXHIBIT AT DENVER MUSEUM

W. S. Ward.

THE exhibit now in place in the art gallery of the museum represents the best efforts of a number of the members of the Denver Keramic Club, formerly the Mineral Art Club. It is evident that the ladies composing this organization have not only perfected themselves in the technical handling and application of colors, but have also recognized the legitimate uses of design on curved surfaces as applied to vases, bowls, plates, etc. The result of this adherence to already recognized rules of decora-

tion is a collection of objects well deserving the commendation of even the most critical visitor. The several illustrations here given will serve to indicate the general character of the work now being done.

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## DUTCHMAN'S BREECHES, TWO PLATES

Hannah B. Overbeck

OUTLINE entire design with Dark Green, No. 7. Tint background with same. Paint small dark parts of design with Buff, with a little Black and the remainder of design with Myrtle Green with a little Black.

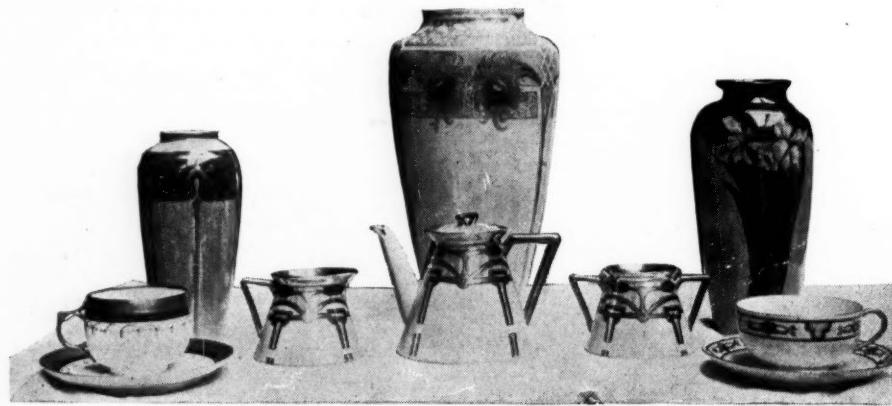
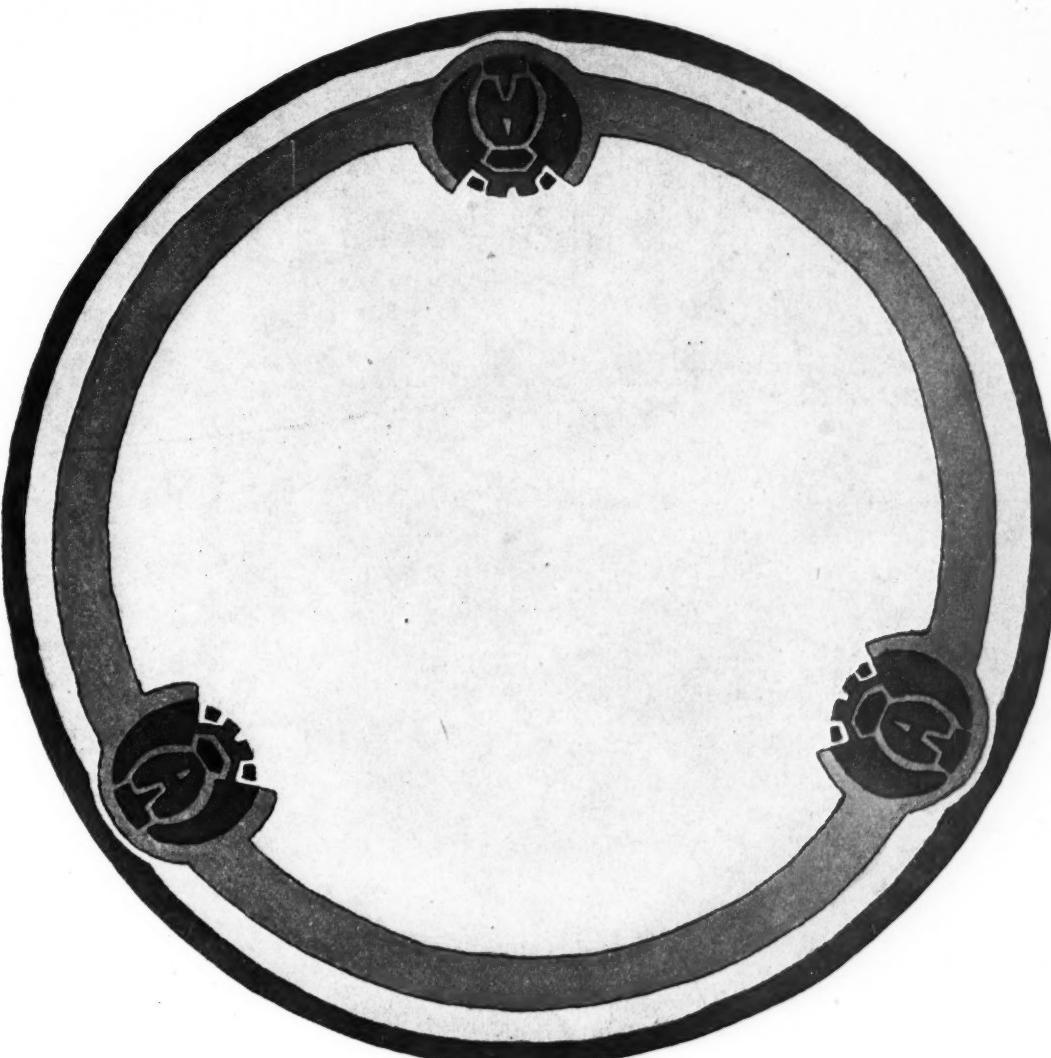


EXHIBIT AT DENVER MUSEUM



DUTCHMAN'S BREECHES, PLATE—HANNAH B. OVERBECK

(Treatment page 232)

## CALLA LILY PLATE (Page 229)

*Alice B. Sharrard.*

**P**AINT leaves and stems an Olive Green. Brown Green can be used with additions of little Moss Green. The lily can be left white, or washed with Grey. Keep very delicate, using Yellow for centers, or Gold, with Gold outline for all. Dark part of flower with the stem should be Greenish Yellow. Paint the rim in Gold. The entire

plate can be a creamy tint, or left white or the edge alone tinted in cream.

## COLD CREAM BOX (Page 239)

*Hannah B. Overbeck*

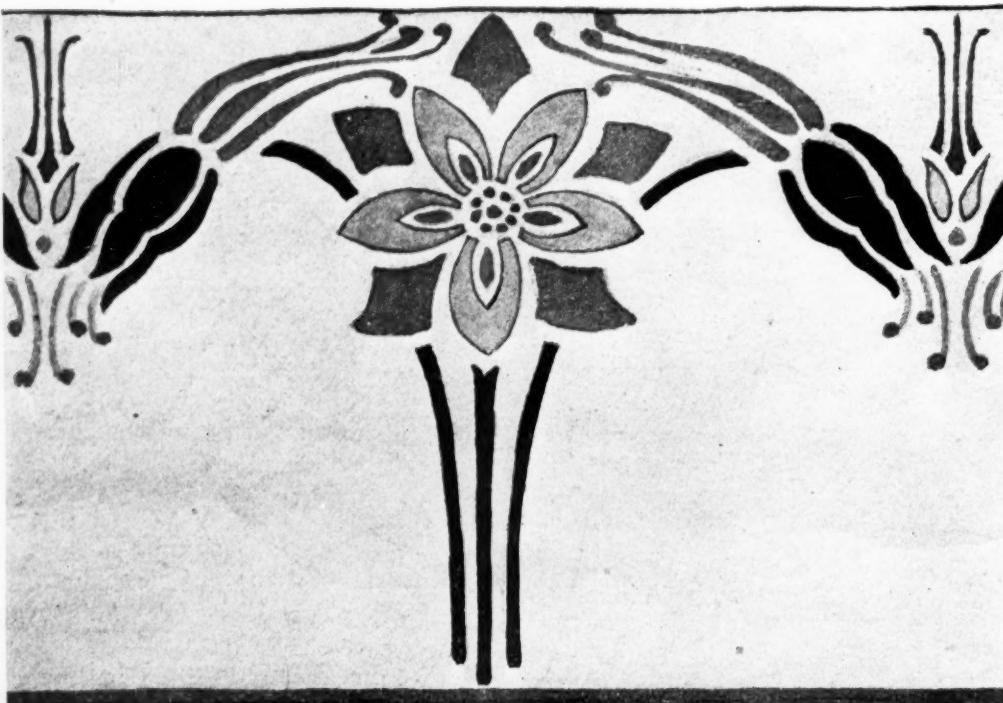
**D**UST background with Pumpkin Yellow with a little Black. Paint the flower and stem on top Copenhagen Blue with a little Black and the remainder of the design Finishing Brown with a little Pumpkin Yellow.



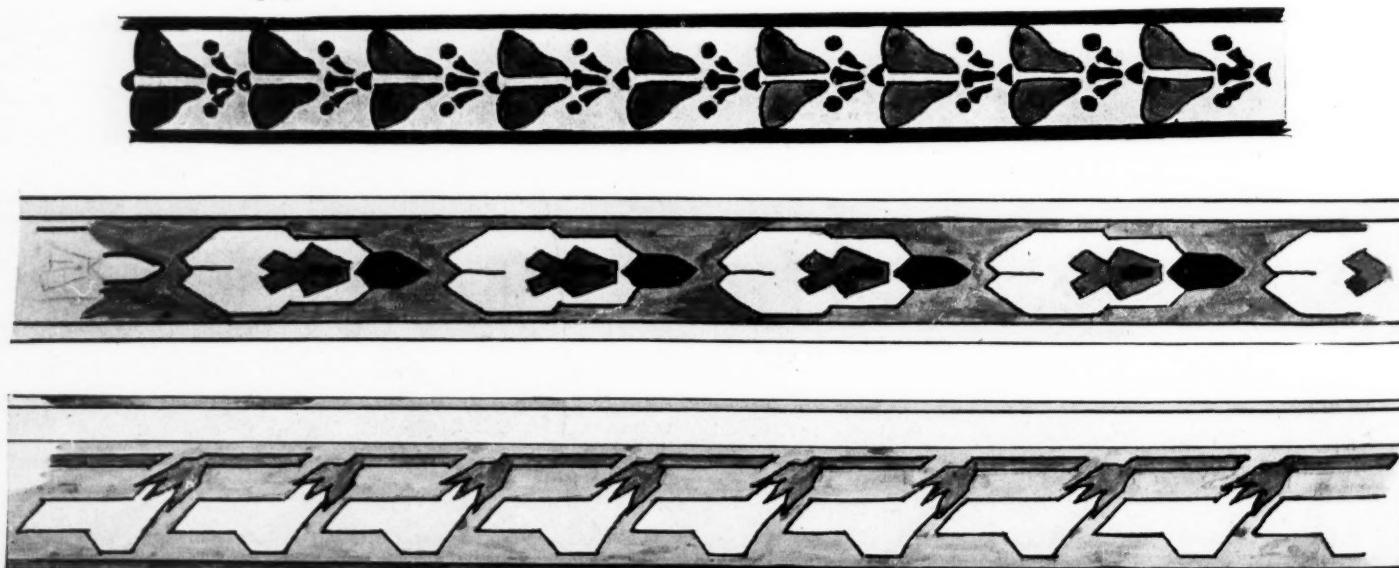
EXHIBIT AT DENVER MUSEUM



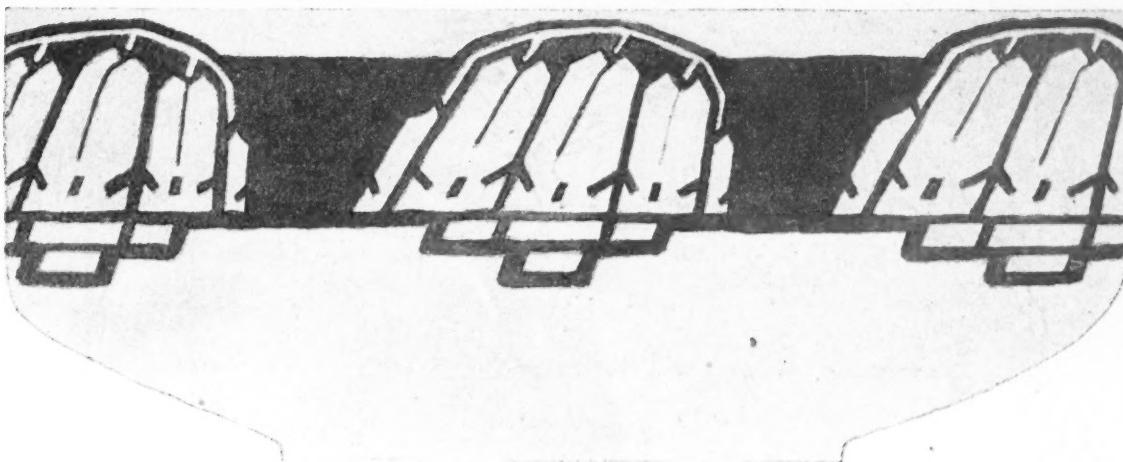
BOWL, WILD COLUMBINE—ADA M. RAPP



FULL SIZE SECTION OF BOWL—ADA M. RAPP

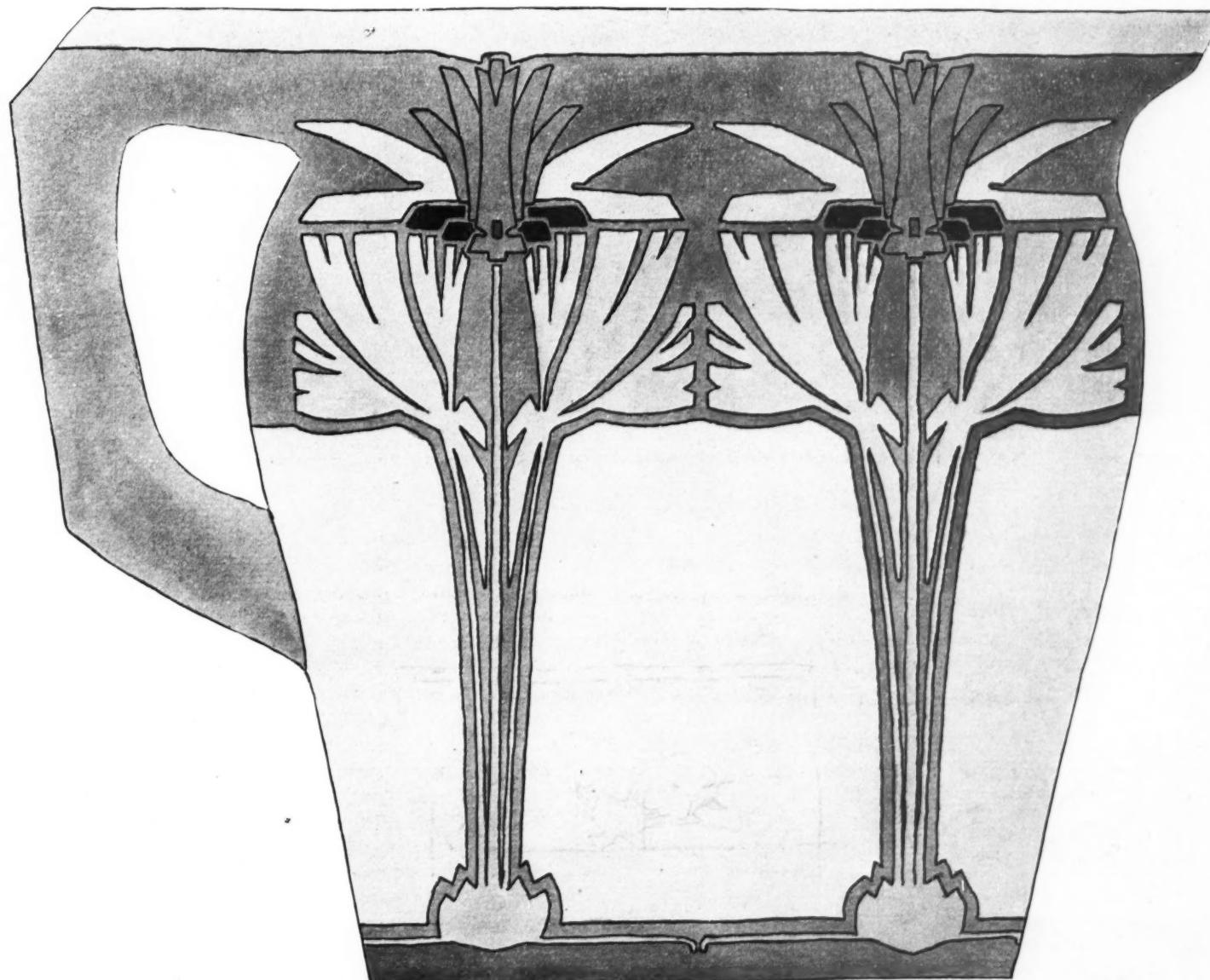


BORDER DESIGNS—C. BABCOCK



DUTCHMAN'S BREECHES, SMALL BOWL—HANNAH B. OVERBECK

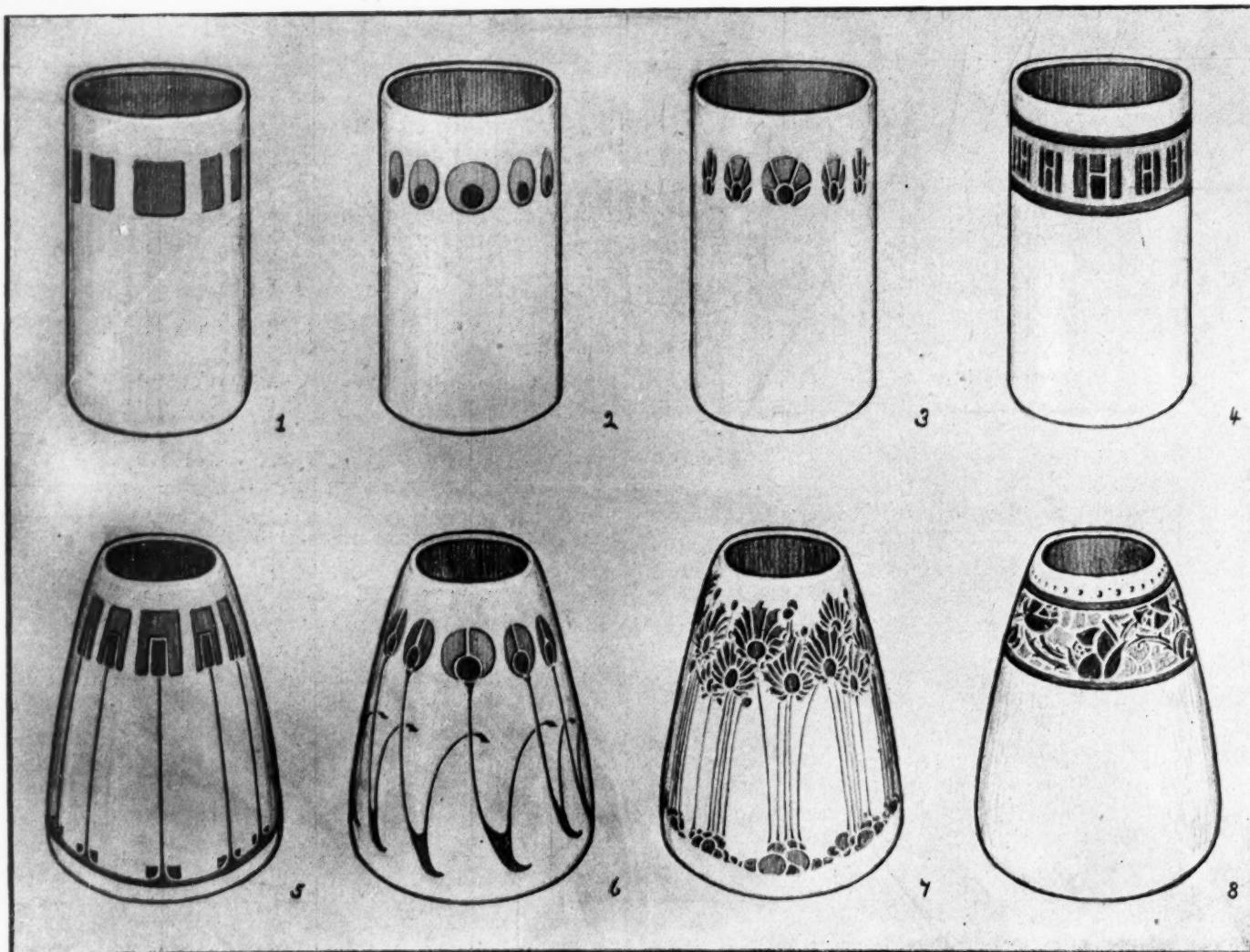
**T**INT entire bowl with a mixture of Yellow Brown, Black Green and Black. Second fire—Dust dark background with Black Green. Paint the band along edge, stems and all parts of flowers except the three small oblongs in lower part of design Yellow Brown. Paint those three oblongs Copenhagen Blue.



DUTCHMAN'S BREECHES, PITCHER—HANNAH B. OVERBECK

**T**INT background panels with Grey for Flesh, dust remainder of background with same. Outline entire design with Violet of Iron and paint darkest parts of design

with same. Paint flowers in central part of design in Violet of Iron with Grey for Flesh, and paint leaves and stems and flowers at the sides with Olive Green and Grey for Flesh.



## POTTERY CLASS

Fred. H. Rhead

**S**LIP-PAINTING is done while the ware is in the green state. The slips are mixed to the consistency of a thick paste and no gummy medium is used. If desirable, the ware may be grounded by means of any of the methods of groundlaying described in the lesson on Sgraffito. It is necessary to emphasize the fact that the color must be painted in solid coats. A wash or a thin coat will either burn away or it will be absorbed by the glaze.

The illustrated types of brushes are suggested.

This list is a moderate one, but students who do not wish to make large purchases could leave out the larger or smaller brushes according to the size of the work to be done. A glass slab or a large tile on which to mix the colors, a round and a flat sponge, a palette knife, an atomizer and a table wheel will about complete the outfit.

The student should begin by painting simple designs in flat colors. Good work will not be done until flat washes that will stand the test of the fire and the glaze are easy of accomplishment. The most severe test is that of painting light colors on a dark ground. The color may seem solid enough and may even look solid when the ware comes from the biscuit firing, but the glaze kiln will find all the thin washes and weak places, and these will be more in evidence if the painting has been done on a dark ground. I give a sheet of exercises accompanied by a short description of method for each sketch. As the student will no doubt need some practice in every branch of the work, the exercises may be arranged to supply this need. The shapes given are

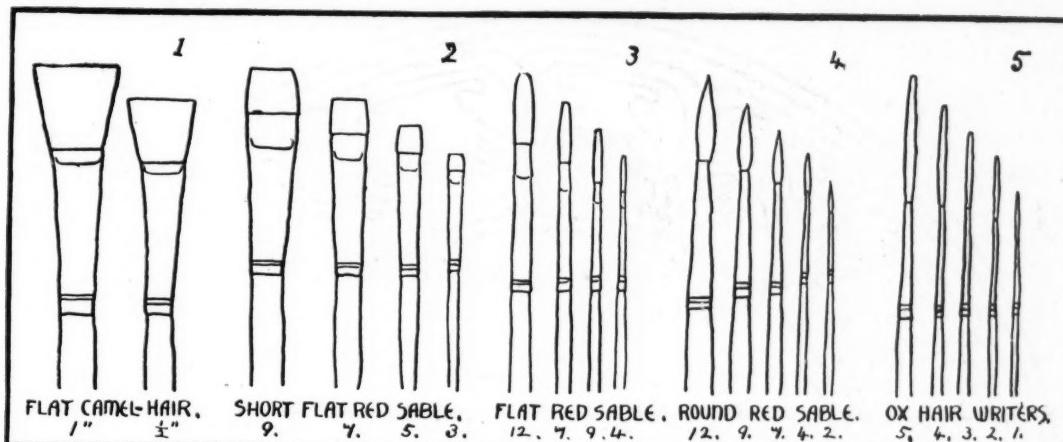
easy to make whatever method is used. The pieces should be quite small, not higher than three inches, and if they are thrown an attempt should be made to get them exactly the same size.

Make from two to four dozen of each shape; those which you are unable to decorate may be used for glaze trials. Any of the clay mixtures given in former lessons will be suitable, but the red clay will make the most interesting trials, specially as the color of the clay makes a good ground on which to paint. When the pieces are made, put them in the damp-box or cover them up with a damp cloth until the colors are ready for grounding.

If the red clay is used, only two out of every three vases need be grounded, and as they are quite small it will be an easy matter to dip them in the colored slips.

The slip is poured into a deep vessel and the vase is held by two fingers in the inside of the top and dipped into the slip, afterwards being placed on a plaster setter until the coat of color may be touched without marking the surface. The piece is then ready for painting.

In selecting colors to paint over the ground color choose a decided contrast; make the test a severe one, for unless you can paint level washes over a ground of an opposite color, the work will look dirty and unfinished. If it is possible, paint more than one of each sketch, varying the colors each time. No. 1 is an exercise in painting flat spaces of a definite shape. Use a medium flat red sable, about number seven. The color must be of just such a consistency as to be easily worked with the brush. The brush must be moistened by rinsing it in water and then it is filled with



color. This is done by picking up the color with the end of the brush and not by working the brush in the color as is done in water color painting. The painting is also done with the point of the brush. The space is first drawn and then filled in as soon as possible, the work being then brushed level. Do not allow the brush to become clogged with color. As soon as this happens, clean it out and again fill as before.

No. 2 is a similar exercise with a round space with a smaller space to be painted over the top in a darker color. The first coat must be "set" before the smaller space is painted. Use a No. 2 ox hair writer for the small space.

No. 3 is a variation of No. 2 and is done with the ox hair writer. In all such exercises as this be specially careful to paint with the point, and not the side of the brush.

No. 4 is an exercise for painting bands or borders on the wheel. Place the shape exactly in the center of the wheel, turn the wheel around quickly and mark the width of the band with the ink brush. For the inside band use the  $\frac{1}{2}$ " No. 1 brush, and put on the band while the wheel is revolving. This will require some little practice, but it is the only way to paint perfectly level borders. The thin lines at the top and bottom of the band are done in the same manner, but a number 3 ox hair writer is used. The design is painted over the band with a small ox hair writer.

No. 5 is an exercise in straight stem painting. The line at the base is done on the revolving wheel with a No. 2 ox hair writer and the large ornament is done with the same brush. The stem is painted with the smallest ox hair writer.

No. 6 is an exercise in curved stems. The same brushes are used as in No. 5.

No. 7 is an exercise in small spaces, the No. 1 ox hair writer is used throughout.

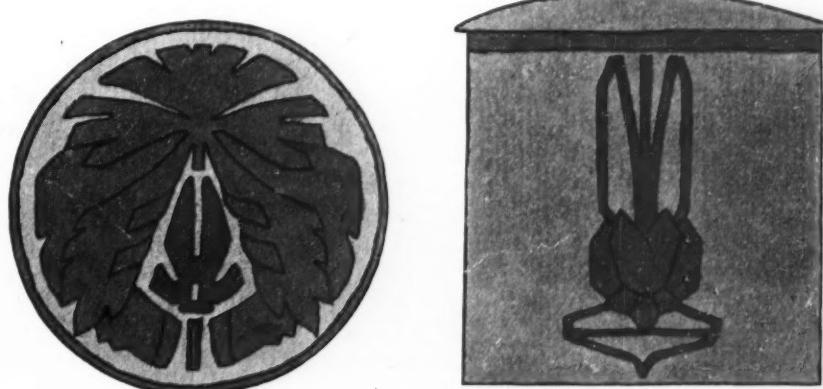
No. 8 is an exercise in small spaces on a painted border.

These exercises ought to be worked out for different glazes; in this way a great deal could be learned from one set of experiments. For instance, the shapes with the painted borders might have a dark mat glaze below the border and a light shiny or mat glaze over the border. Or No. 7 could be painted in black over the red clay and be dipped in white mat with a line of green mat painted round the edge of the top. The white change the red clay to a soft brownish grey, and the black to a dark blueish grey. The line of green mat would soften and spread downwards, flowing in streaks between the raised and painted masses. Other methods of using the glazes would suggest

themselves to the student who is not afraid of experimenting.

As there are a number of class members who are interested in slip painting, I am taking more time to deal with this subject. The next lesson will deal with simple shaded effects in slip painting. Members who have submitted work for examination will have already received criticisms.

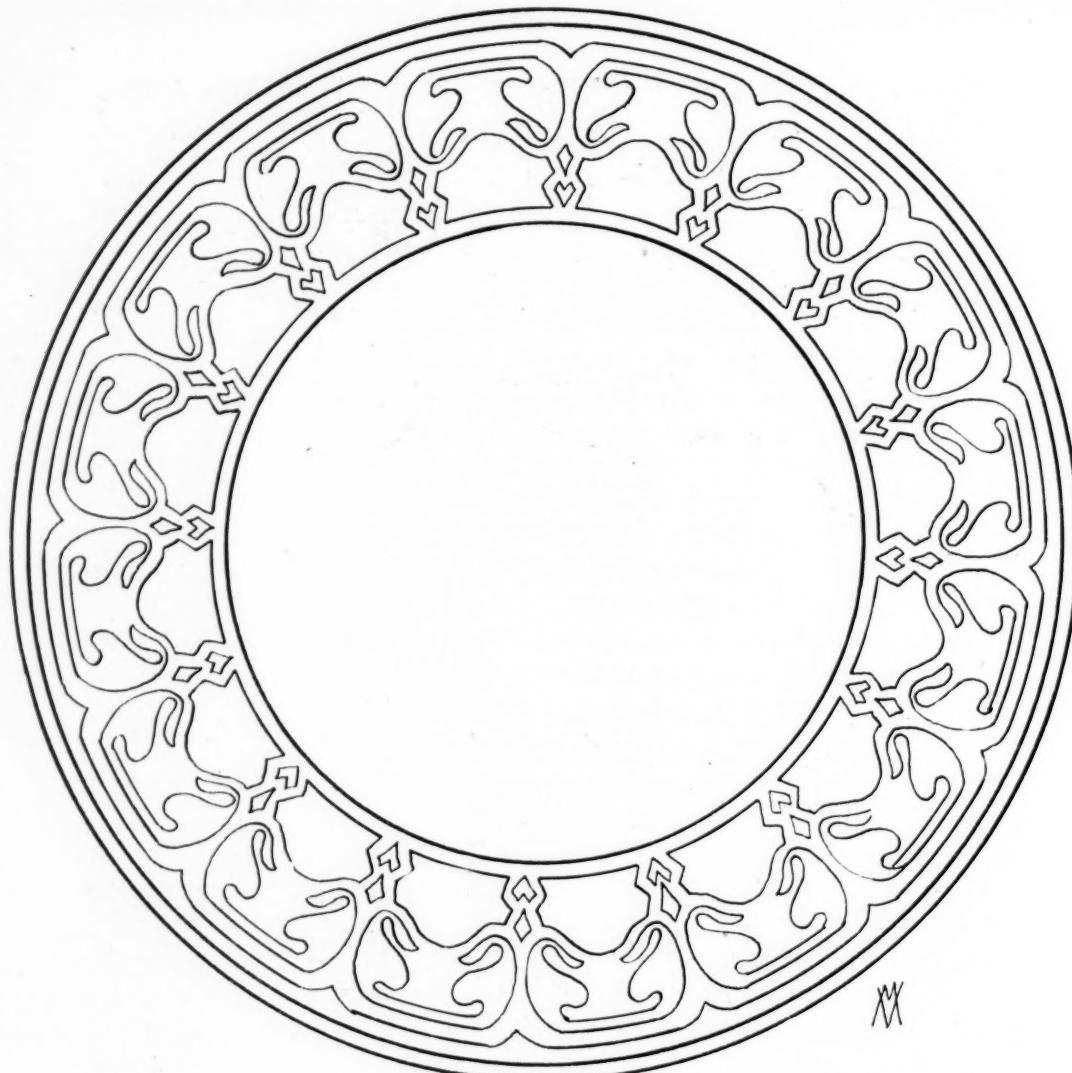
I have received a number of inquiries as to the cost and space required to do pottery work at home. Perhaps some information concerning this would not be out of place. The expense, of course, depends on the kind of work and also on the extent to which it is carried on. For the potter who had little time or money to spend, a modest outfit suitable for simple work could be purchased for about one hundred dollars with an additional ten or fifteen dollars a year for materials, and so forth. Of course it is not necessary to buy the whole outfit at one time. If the work was done seriously it would be six months before a kiln was needed. This is assuming that the work is done in spare time. A workroom would be needed—a large and light attic makes a good out-of-the-way studio. The material may be kept in the basement and the kiln should be, if possible, away from the house. It is impossible to safely fire a kiln to a high temperature when it is connected to the ordinary house chimney. I give the lowest possible estimate at which this work may be done on a small scale. The kiln is the greatest expense, and it should not be purchased without some thought. Remember that a china painting kiln and a pottery kiln are entirely different. When ordering, distinctly state to what temperature you wish to fire and get a written statement that the kiln will with proper treatment regularly fire to that heat. Those who do both pottery and china painting may of course use the same kiln, but it is not advisable to fire a china painting kiln to a higher temperature than cone 013.



DUTCHMAN'S BREECHES, COLD CREAM BOX—HANNAH P. OVERBECK  
(Treatment page 235)

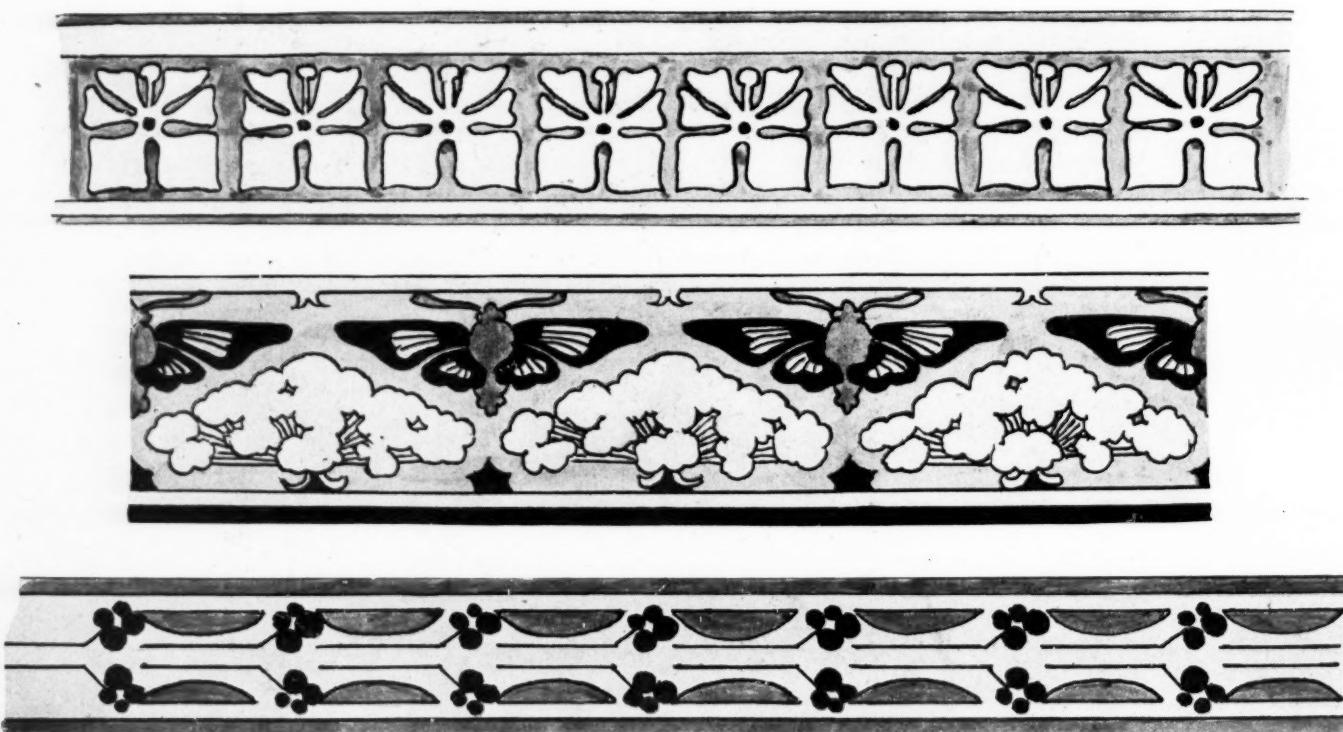
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KERAMIC STUDIO



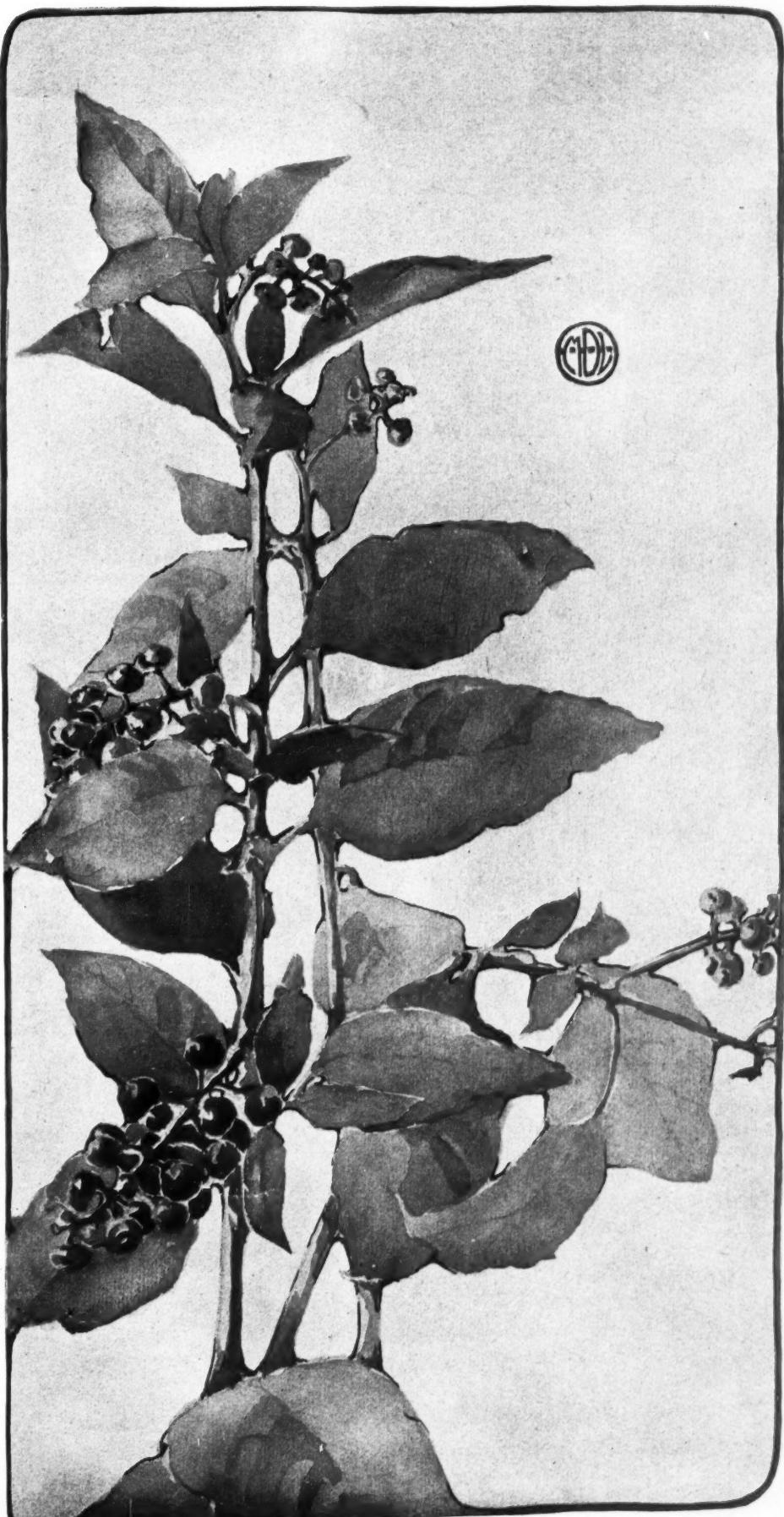
BLEEDING HEART—VIRGINIA MANN

(Treatment page 232)



BORDERS—C. BABCOCK

(Treatment page 246)



POKEBERRY—MARGARET D. LINDALE

(Treatment page 246)

## KERAMIC STUDIO



DUTCHMAN'S BREECHES, PLATES—HANNAH B. OVERBECK

Outline with Dark Green, No. 7. Tint background with same. Paint flower parts with Imperial Ivory; leaf parts and bands on edge of plates Olive Green with a little Black. Or entire design may be painted in different tones of blue grey with black outlines.

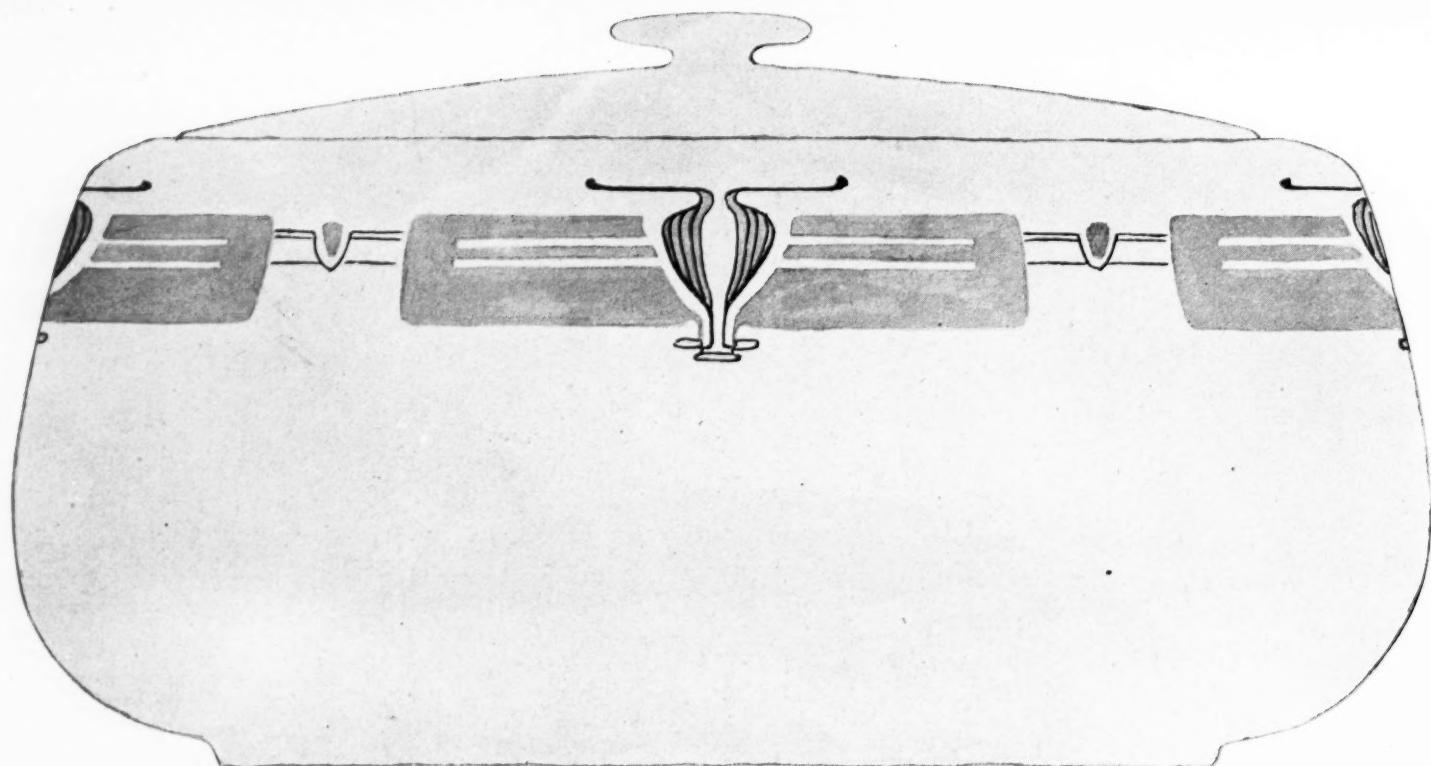


## DUTCHMAN'S BREECHES, PLATES

*Hannah B. Overbeck*

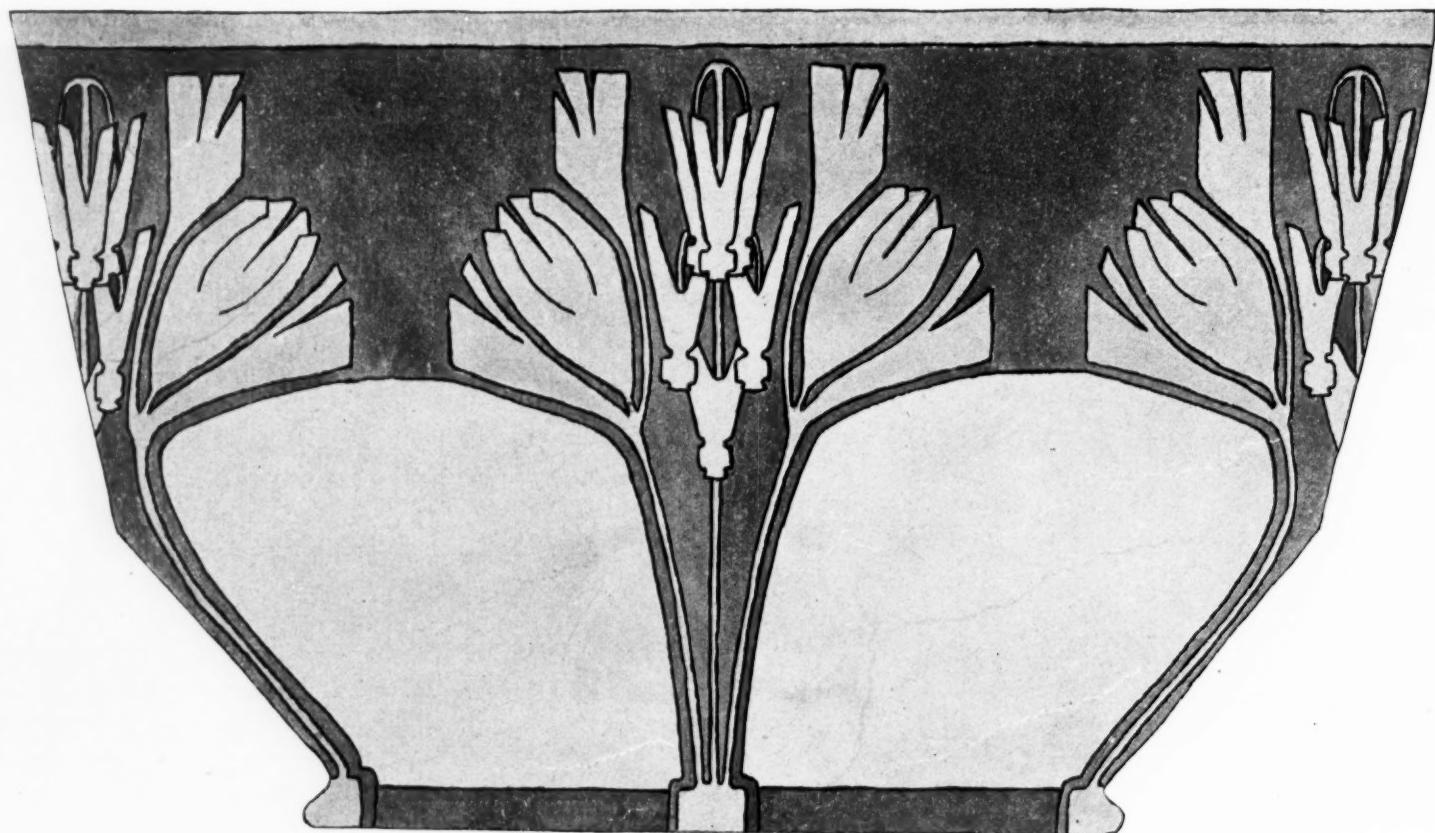
**S**MALL, dark parts in flower forms Ruby; remainder of flowers Imperial Ivory; all other parts of designs Grey for Flesh; background panels Imperial Ivory with Grey for Flesh.

## KERAMIC STUDIO



DUTCHMAN'S BREECHES, COVERED DISH—MARGARET OVERBECK

Dust large forms with grey green, paint lighter parts with apple green, a little deep blue green and black—darker parts apple green and dark green.



DUTCHMAN'S BREECHES, LARGE BOWL—H. B. OVERBECK

**O**UTLINE entire design with Blood Red. For dark part of background use Finishing Brown dusted on. For lower panels tint with Finishing Brown with a little Yel-

low Ochre, for flowers use Yellow Ochre, and for leaves and stems use Yellow Ochre and Finishing Brown with a little Yellow Brown.



RAGGED TULIPS—PAUL PUTZKI

THE study is the pink variety. Paint them with Light Carmine, near the stem Canary Yellow shading with Yellow Green and for the darker touches Brown Green. The leaves should be kept in cool shades of green. Mix

Grey with Dark Green shading with Brown Green for the background. Take the same tones with addition of Light Violet. For the second fire shade some of the flowers with Dark Carmine.

## KERAMIC STUDIO

## POKEBERRY (Page 241)

Margaret D. Lindale

THIS study of the pokeberry may be treated effectively by coloring the leaves as they look after being touched by frost. Use Gray Green by mixing Antwerp Blue and Burnt Sienna, and shade toward the tip of the leaf by washing in a touch of India Yellow and Carmine. In the darker berries, use Burnt Sienna, Carmine and New Blue which give a rich purplish effect. In the lighter berry sprays should be used Grey Green blended with Emerald

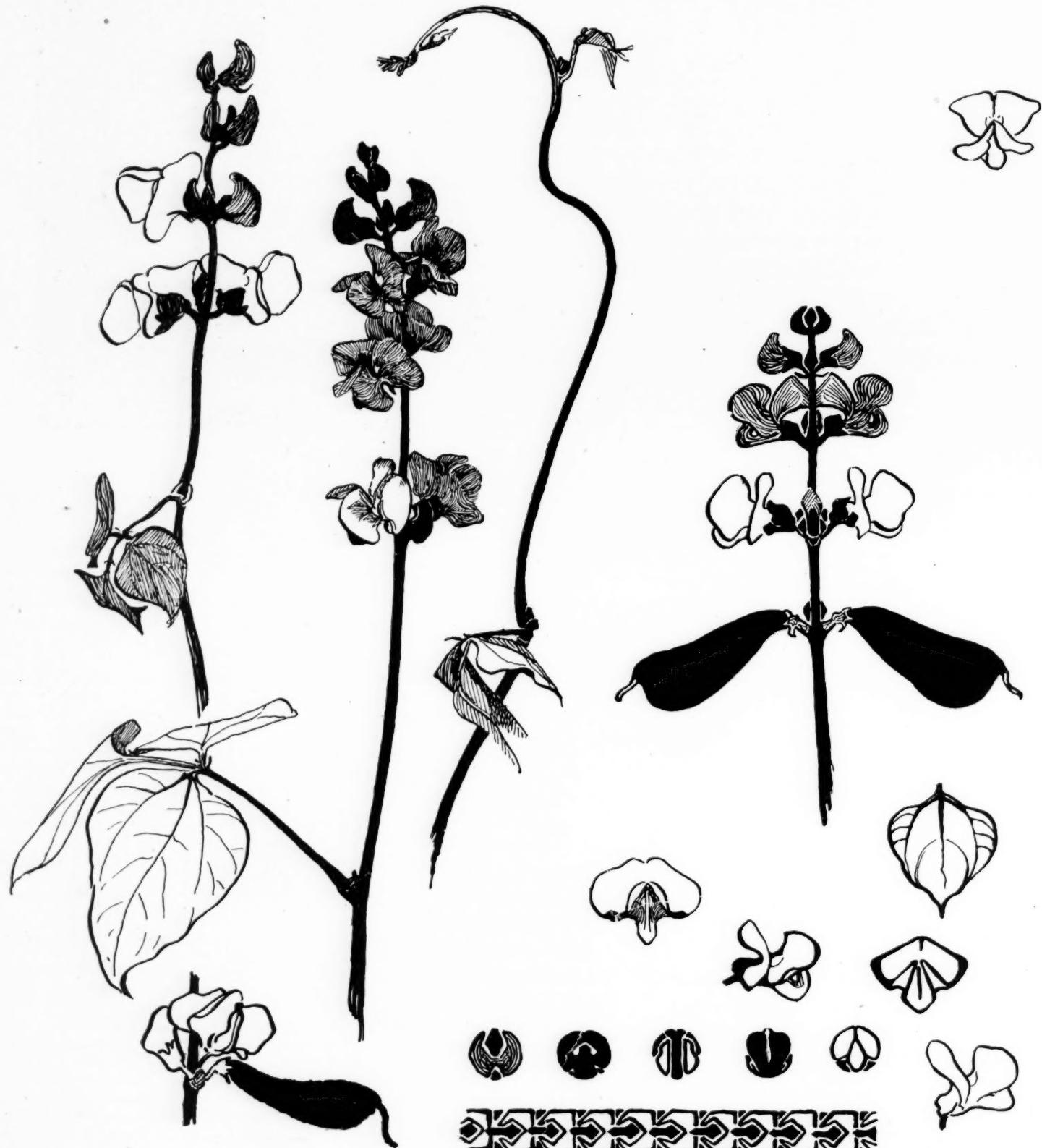
Green, leaving the lights white. Keep the stems rather light in tone and for colors use Burnt Sienna and New Blue. The whole study may be outlined effectively with Burnt Sienna.

\* \*

## BORDERS (Page 240)

C. Babcock

Berries, Dull Red. Leaves, Dull Greyish Green. Background, Ivory. Bands, Dull Light Blue.



FLOWERING BEAN VINE—MARY LOUISE DAVIS



FLOWERING BEAN VINE—MARY LOUISE DAVIS

## FLOWERING BEAN VINE

*Mary Louise Davis*

THE blossoms are shades of Rose and Violet, the leaves, Royal Green, Yellow Green and Dark Green No. 7 with a little Banding Blue in the high lights. The background is a grey with vibrating tones of yellow, blue and pink made by lightly dry dusting those colors into a grey background.



## ANSWERS TO CORRESPONDENTS

Mrs. C. W. M.—Roman or unfluxed gold can be used over lustres. The Roman gold will adhere the best but will not be quite as bright as the unfluxed. Over the raised paste you should use the unfluxed gold—a good make should come out brilliant when burnished. The method of mixing and applying raised paste is given very fully in the "Class Room" articles published in KERAMIC STUDIO some time ago. They are republished with additional instruction in book form—as follows: No. 1, "Art of Teaching"; "A Color Palette and its Use"; "Lustres." No. 2, Flower Painting. No. 3, "Figure Painting and Firing." No. 4, "Conventional Design," "Enamels," "Raised Paste and Gold Work." These volumes contain each ten color studies and about twenty designs and studies in black and white. Price \$3.00 each. The Class Room articles alone can be secured by buying back numbers of KERAMIC STUDIO.

M.—We prefer to use the paste for raised gold in setting jewels on glass, although there are several good cements. Make a small dot of the paste and press the jewel down firmly upon it. Finish if desired with a line of gold or gold design or a small circlet of paste dots which can be gilded, when perfectly dry, with Roman Gold.

Any make of glass can be decorated, but the Baccarat or Bohemian glass is considered the best. Jewels with foil backs are liable to turn black in firing. Glass enamels should come out with quite as bright a finish as china enamels if sufficiently fired, and a good make. If you did not leave the peep hole of your kiln open to let the gases escape, that might dull your enamels. The only way to tell if a certain make of glass can be fired is to try a piece. There are so many makes, but almost all can be decorated.

In covering bands of liquid bright gold with the burnished gold use the Roman gold preparation. It would be a saving to use liquid bright silver under the burnish silver, but as in the case of liquid bright gold the effect is never so rich as when the burnish gold or silver is used throughout. Platinum does not tarnish but is a darker tone than silver, also it is more expensive. The burnishing of silver can not be avoided any more than on silverware but it can be cleaned the same way. The only objection is that being only a thin coating it will wear off in time. Lustres used over a very light fired tinting will have a mat effect. The effect you mention in a foreign ware is the secret of that pottery.

Mrs. J. R. D.—"Relief Medium" is probably a medium ready prepared for mixing raised paste and enamel. As we are unacquainted with it we can not give any positive directions, but we should suggest mixing it until rather thin, breathing on it and mixing again and again until it stands up where you put it. To use gold with a pen, mix it with spirits of turpentine until it flows freely but not *too* freely from the pen. The powder colors can be mixed with a thin sugar syrup for this purpose. You will have to try until you get it right. Fluxed gold is gold prepared with a flux which makes it stick to the white china. Unfluxed gold is gold prepared without flux and is used over color and raised paste and enamel.

Mrs. (?) To use old dried gold, dissolve in alcohol, pour off the oil that results, rub down the dried powder with enough oil ( $\frac{1}{2}$  tar,  $\frac{1}{2}$  fat oil) to make a stiff paste. Thin with spirits of turpentine and rub down till smooth with a ground glass muller on a ground glass slab.

Mrs. S. J. R.—We do not answer questions in regard to china painting except in these columns. It is not possible to estimate exactly the cost of a  $7\frac{1}{2}$  in. plate with a gold band. One must know the width of the band. The only way to judge is to estimate how much gold you use, how much time it takes you at your regular rate per hour, and add the cost of the plate. If you put the gold on well, two applications ought to be sufficient. You must estimate the cost of a border design in gold or silver in the same manner.

We have no list for firing china, it varies slightly in various localities, but as a rule the charge is ten cents a piece for plate or cup and saucer—being somewhat less by the dozen or more for large sizes, pitchers from ten cents to twenty-five and up for tankards, bowls from ten cents up according to size.

Mrs. G. D. B.—Flux is a material which is mixed with mineral colors to make them adhere better to the china, it also gives a higher gloss than could be obtained without it. Too much flux, however, will fade the color.

## KERAMIC STUDIO

About one-fourth of flux is the proper proportion to add to all colors except pearl grey, apple green and mixing yellow, which are already so well fluxed that they would be injured by adding more. For tinting, one-third flux is used. This is the rule for tube colors. Some makers of powder colors claim that their colors are already well enough fluxed; in such a case, it would be better to try them first and if they do not glaze sufficiently, then add flux the next time.

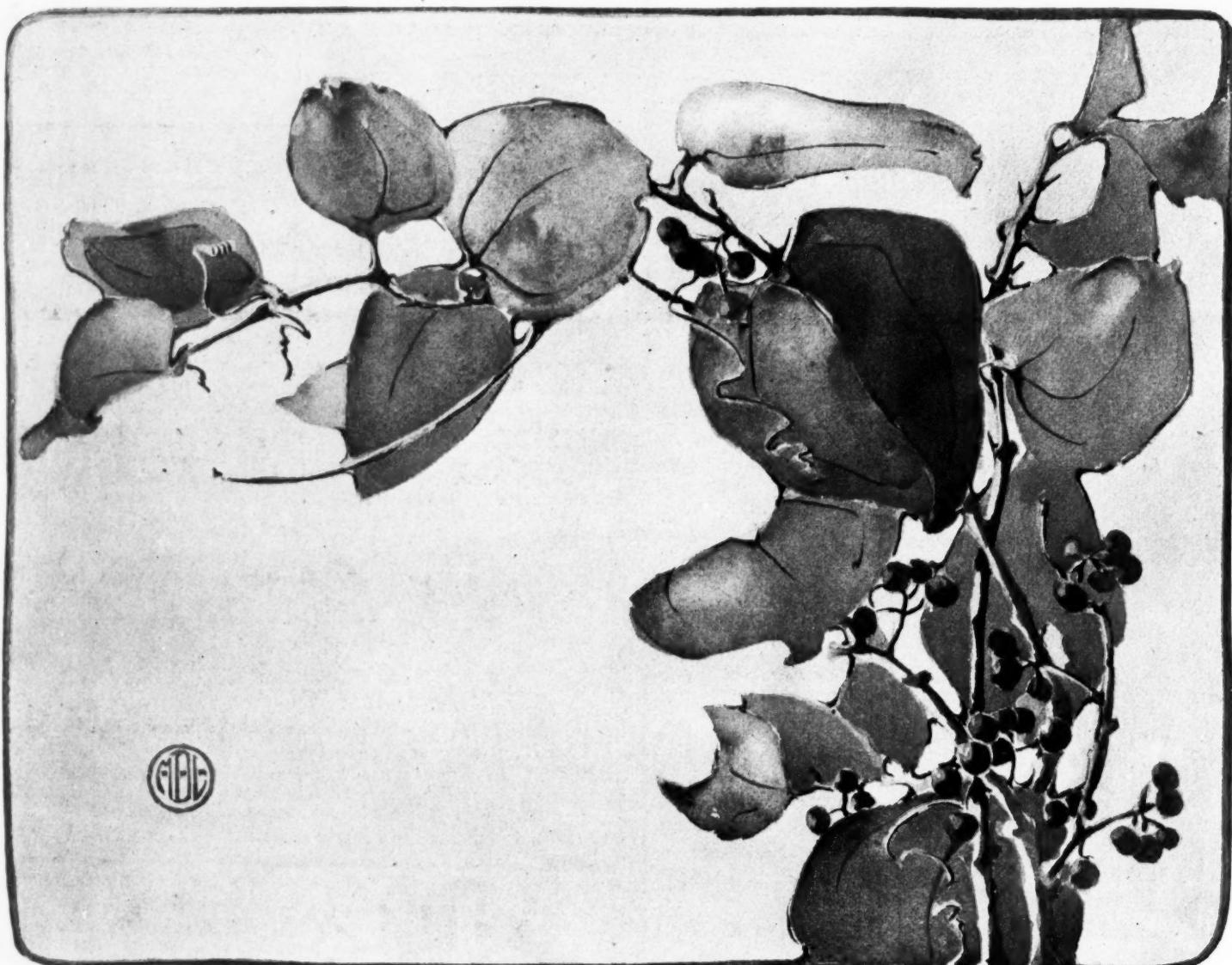
Send all inquiries to be answered in KERAMIC STUDIO to Mrs. Robineau, care of Lewis Publishing Co., University City, St. Louis, Mo., up to May 1st. After that, care of KERAMIC STUDIO, Syracuse, N. Y.

Mrs. R. W. W.—We regret to say that it is a difficult matter to find studies for miniature or figure in color. The best we can do is to recommend you to buy Vol. III of our Class Room publications—the subject of which is "Figure Painting and Firing." This contains some color studies and many studies in black and white with thorough instructions, so that with its aid you could take any subject you may find in black and white and reproduce it in color.

L. L. M. C.—In art the term "values" is applied to the comparative depth of tone or shade. For instance a drawing of a box shows true values when the dark side is just dark enough as compared with the light side and when both sides are just light and dark enough in comparison to the background. The color value is right when the color of the box compared to the

color of background or other objects in the picture looks the same against its background as the object would against just such a background in nature. Colors look differently or of different values against other colors. Colors of the same values are those of the same depth of tone. A light blue and a light green of the same depth of color would be of the same value. Colors of varying values usually give more interest to a design than if it were all in the same value. It is not necessary that there should be an equal amount of light or dark values in a design. As a rule there should be a predominating mass of light or dark color, balanced by several smaller areas of the same colors. There is no rule as to the number of straight or curved lines. Some good designs are all straight and some all curved.

By "balance" in a design we mean that the parts are so arranged that the eye *rests* on the design without the feeling that any one part is too prominent. By rhythm we mean the motion or musical effect given by the repetition of a unit. By personality we mean the style developed by each person which is individual and by which one recognizes his work. Any object conventionalized can be painted in any desired color scheme if you so desire and otherwise the effect is good. You can have a green rose with blue leaves. A motif is the original form which you have conventionalized and used for a design. A design is in good proportions when no part of it is too large for any other part and when the design itself is just the right size for the space it occupies.



WILD SMILAX—MARGARET D. LINDALE

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Grey Green with touches of Emerald Green, Burnt Sienna, and Indian Yellow flooded in. The stems and tendrils are done in two tones of a warm greenish brown, and the whole subject may be outlined with the same color.

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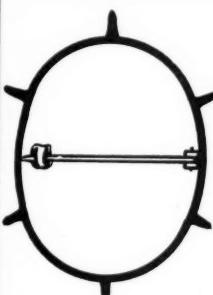
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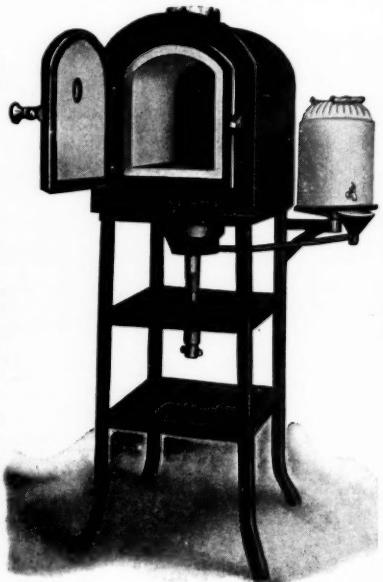
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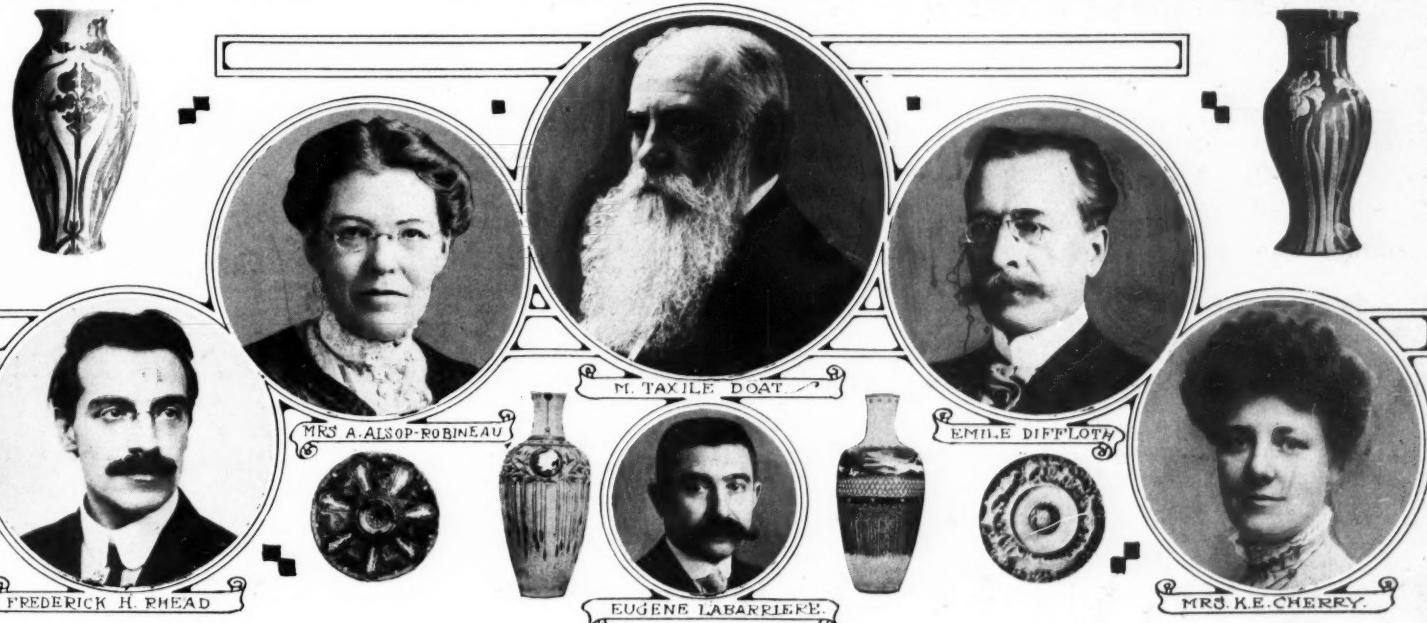
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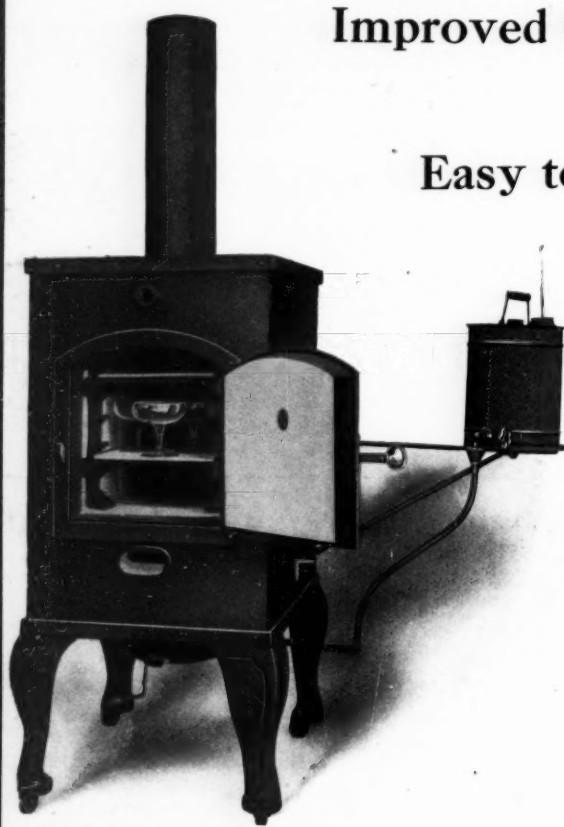
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I

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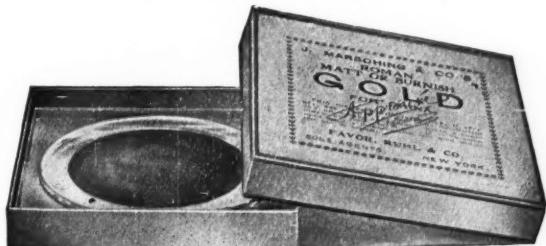
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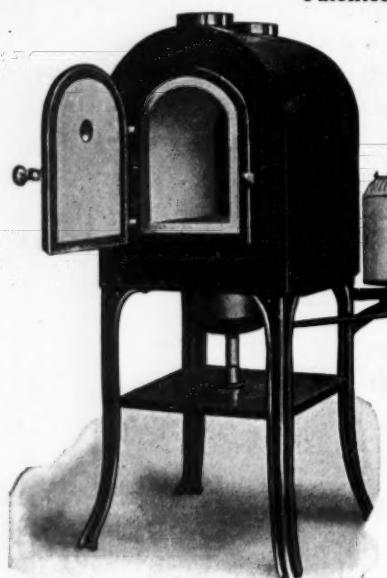
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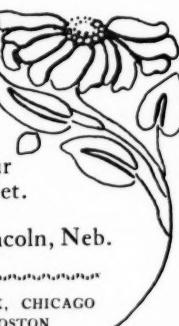


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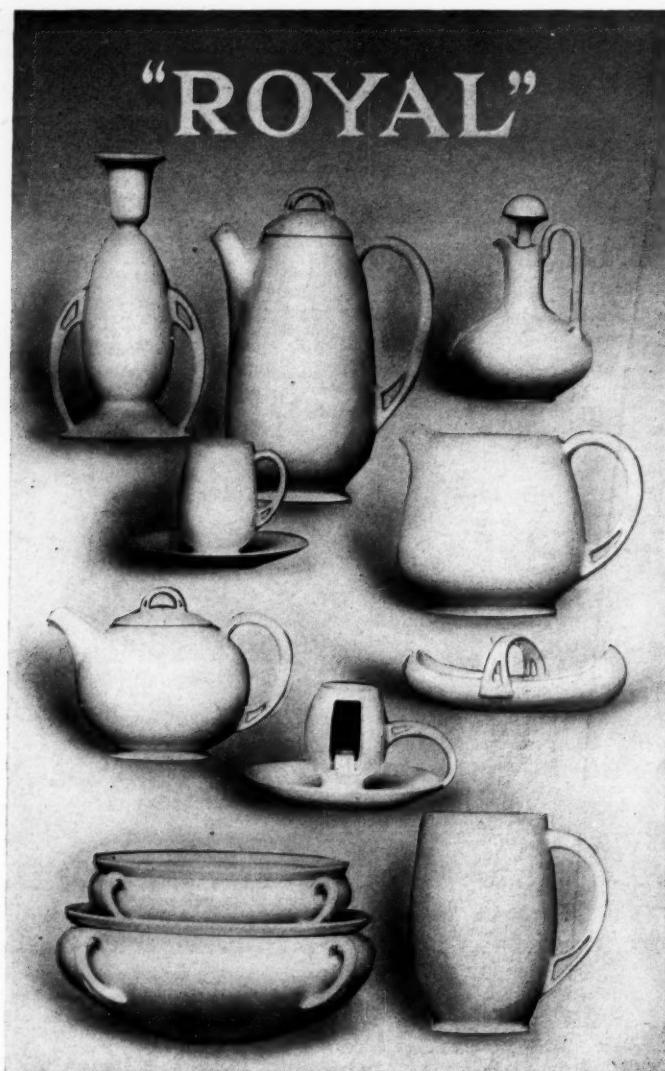


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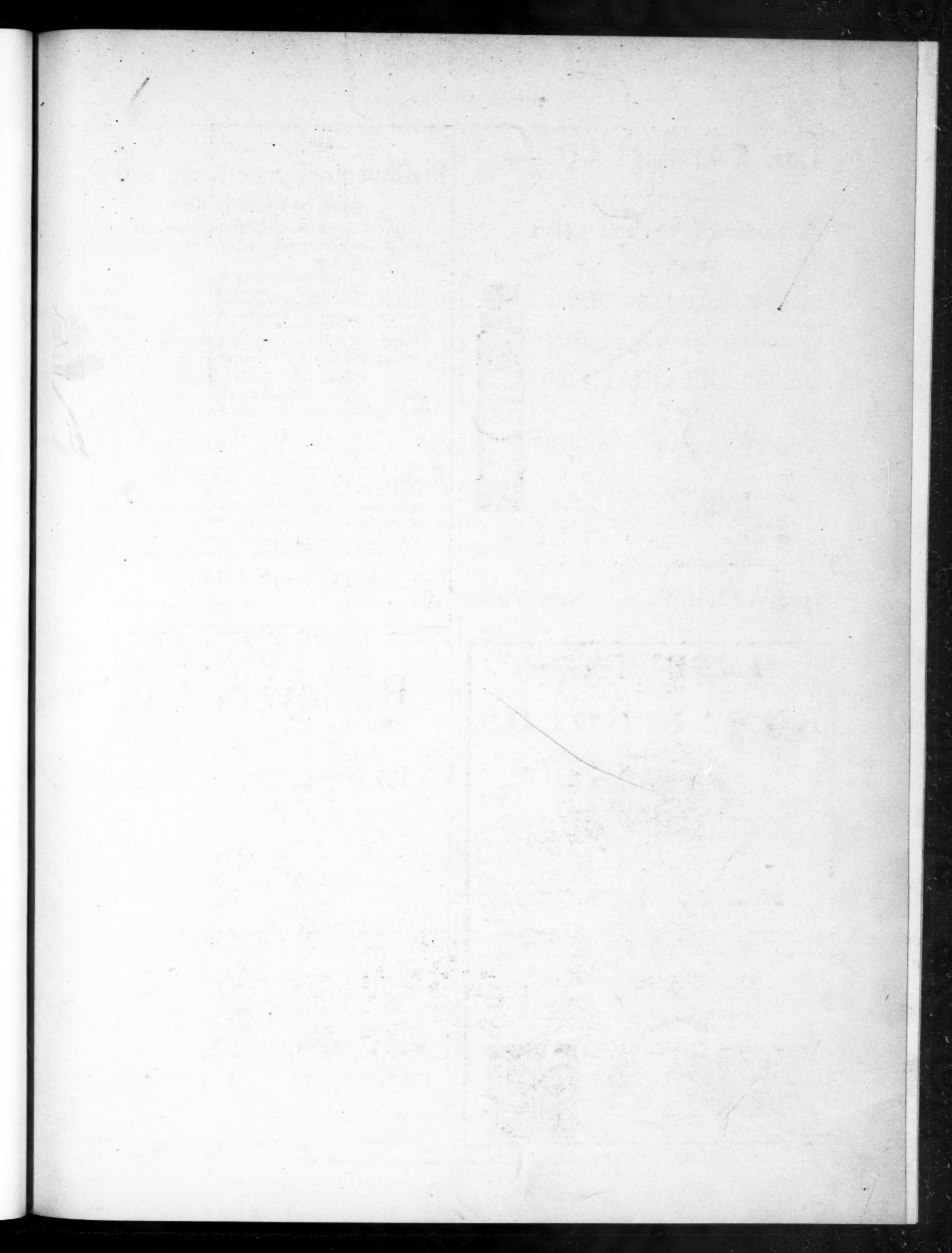
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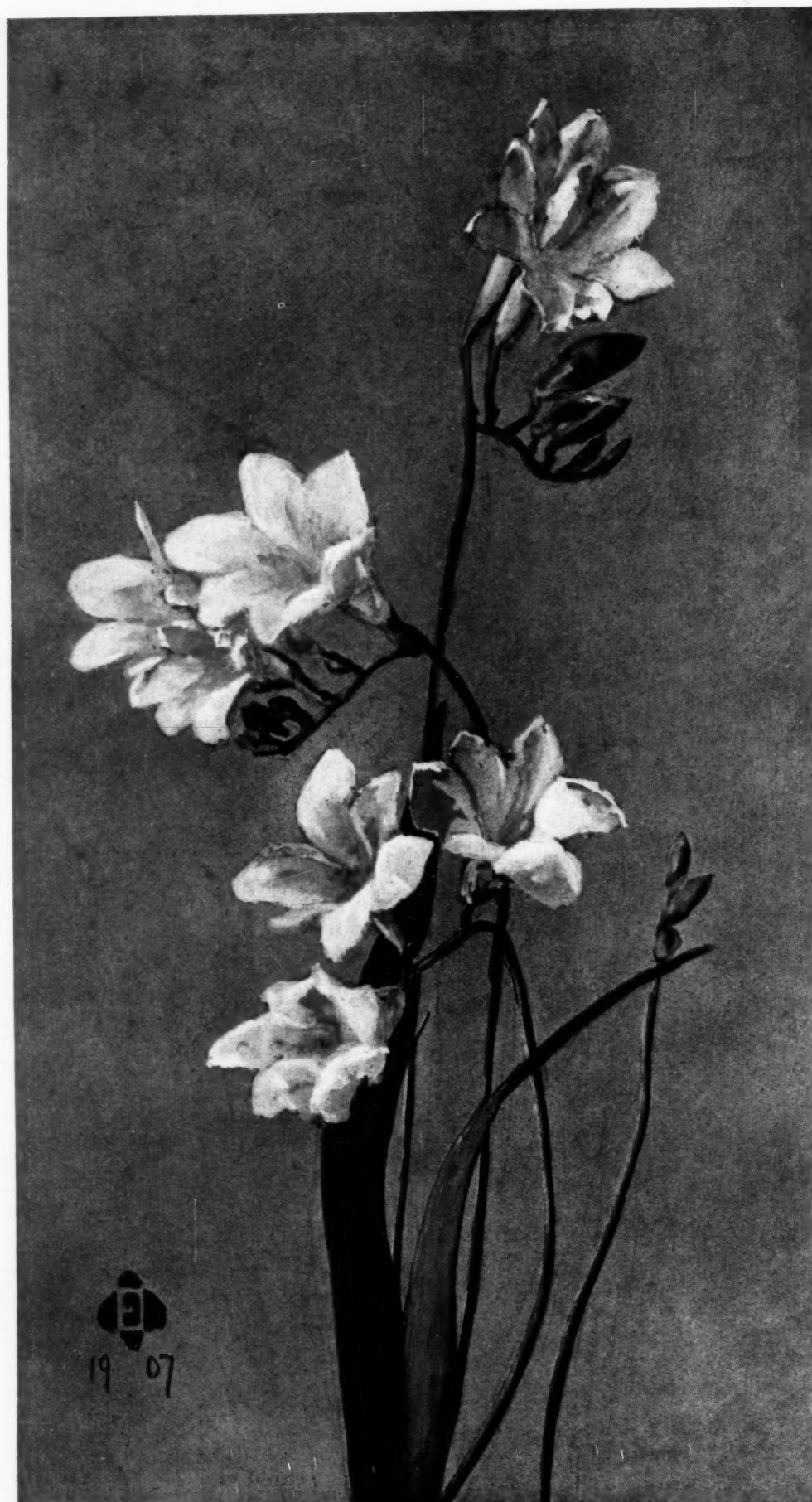
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